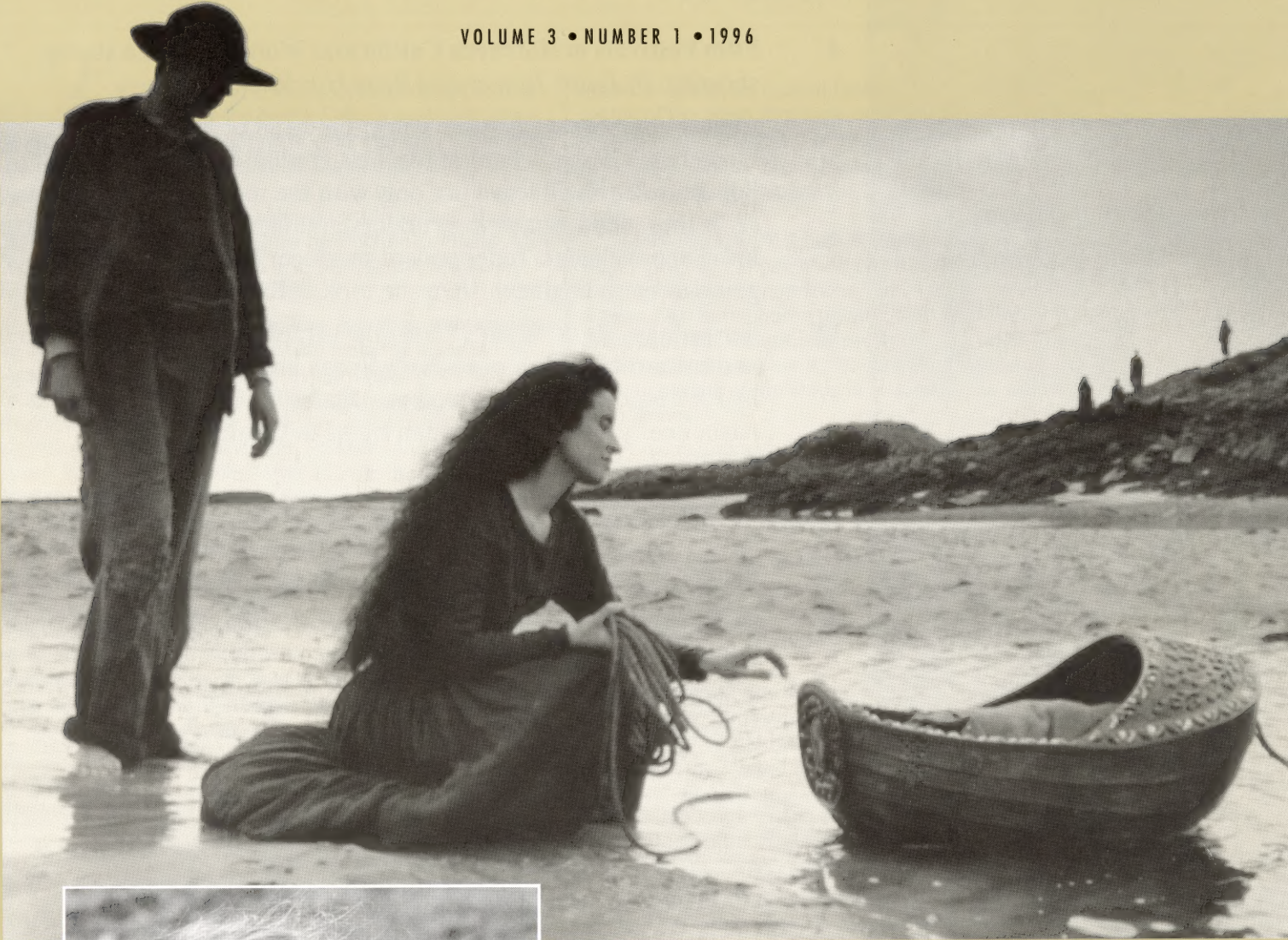


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WOMEN WORKING IN FILM & VIDEO

VOLUME 3 • NUMBER 1 • 1996

DAVID APPLEBY PHOTOS



the Secret of Roan Inish

"Fiona never loses faith. She trusts her connections. She trusts what she knows. As adults, I think we forget that. We forget to listen to our intuition or our inner selves."

SARAH GREEN, PRODUCER, THE SECRET OF ROAN INISH



Cheryl Moody photo

"The Daughter of the Puma"/15

"Something Should Be Done About Grandma Ruthie"/14

Portia Cobb/23

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WOMEN WORKING IN FILM & VIDEO

Editor: Elfrieda M. Abbe. **Associate Editor:** Gretchen Elsner-Sommer. **Contributing Editor:** In-Fin Tuan. **Regional Editors:** Jill Petzall, St. Louis; Harriet Robbins, Los Angeles. **Copy Editor:** Dan Sargeant. **Contributors:** Portia Cobb, Betsy Harden, Lauri Tanner. **Cover Design:** Jane Kremsreiter. **Advisory Board:** Portia Cobb, film/video-maker; Jeanne Kracher, The Center for New Television; Jackie Tshaka, Black Programming Consortium; Rea Tajiri, film/video-maker.

Angles recognizes the innovative and important contribution women have made and continue to make in the field of film and video. We are committed to bringing readers information and news about the diverse body of work being created by women from all ethnic, cultural and socio/economic backgrounds.

ANGLES, Volume 3, Number 1. Copyright 1995. Angles is published by Angles, Inc., a non-profit organization, and is listed in the Film Literature Index. Subscriptions for four issues: \$20/Individuals (U.S.), \$30/Institutions (U.S.), \$25/Individuals (Canada), \$35/Institutions (Canada), \$30/Individuals (Elsewhere), \$40/Institutions (Elsewhere). Send subscriptions, news, editorial business or manuscripts (with a self-addressed stamped envelope) to: Angles, P.O. Box 11916, Milwaukee, WI 53211. 414/963-8951. We are glad to look at tapes, but will return unsolicited videos only when postage is provided.

F RIDA WAARA, who is documenting the first all-female expedition to the North Pole, is seeking technical information about shooting in cold weather. The adventure is sponsored by WomenQuest, a non-profit foundation.

Waara, who has been a news reporter/anchor for a CBS affiliate, now owns her own production company, On-Cue Productions. Her studio is in Marquette, Mich., on the south shore of Lake Superior.

"I primarily work alone, selling, shooting, writing, editing and composing graphics. Aside from the standard corporate and industrial projects, I've produced six PBS documentaries," she writes. Three of her programs earned Emmy nominations by the Michigan chapter of the Academy of Television Arts and Sciences and one won the award. Waara also received awards from the Michigan Outdoor Writer's Association for programs on Isle Royale and Great Lakes sea lamprey. "I'm happiest spending a day in the woods with my camera."

Living in Michigan, Waara is aware of the challenges of shooting tape in cold weather. But she writes, "I have always been able to charge batteries and warm my equipment after a long day on the trail. The North Pole won't provide those comforts. I could be on the ice for as long as three weeks which complicates shooting tremendously."

As she approaches the expedition, she would like to talk with other women who have shot tape in sub-zero temperatures. She contacted *Angles* to ask if readers would have information about the following:

- **Batteries.** What kind? Weight? Charging? How many? How did you protect and transport?
- **Camera.** What kind? Format? Weight? Special lubricant on tape threading mechanism, iris or focus ring? How did you protect and transport?
- **Microphones.** What kind of shotgun? What kind of lavalier? How did you protect shotgun from wind noise? How did you keep batteries charged?
- **Tripod.** What kind? Weight? Durability of carbon fiber at -30F? Any special lubricant on ball heads? How did you protect and transport?

If you have information about any of the above please contact Frida Waara, On-Cue Productions, 309 Lakewood Lane, Marquette, MI 49855. 906/249-1903.

AFRICAN, CARIBBEAN & ASIAN RESOURCE. The Unit, a British data base provides researchers and programmers with information on African, Caribbean and Asian filmmaking. It documents the achievements and history of black filmmakers. The resource is available through the *Black Film Bulletin*, a quarterly magazine pub-

lished in-house. Its central feature is a listing section consisting of the latest developments in black British film, television and festivals. For more information: June Givanni/Gaylene Gould, The African & Caribbean Unit, British Film Institute, 21 Stephen St., London W1p, U.K. 071-255-1444.

AIDS PROJECT. Linda K. Fuller needs help with a research project, "Women's Ways of Acknowledging AIDS: Communication Perspectives." She asks to speak with women who have chosen to work with film and/or video about the topic—especially producers of AIDS films. She needs people to answer a 5 to 10-minute survey. She will send an outline of the kinds of questions she will cover to participants.

Anyone interested in being interviewed should contact: Linda K. Fuller, Communications Department, Worcester State College, 499 Main St. Wilbraham, MA 01095. 413/793-8015. email: lkfuller@ecn.mass.edu

HISPANIC FILM PROJECT. For the first time in the eight-year history of Hispanic Film Project, a new Latina filmmaker showcased her award-winning short film as part of a November hourlong celebration of National Hispanic Heritage Month.

The film is *Tanto Tiempo* by Cheryl Quintana Leader. The program, sponsored by AT&T, the United States Postal Services and HUD, will be syndicated in Hispanic markets in the United States. *Tanto Tiempo*, the story of the filmmaker, shows a young woman's rediscovery of the value of her lost heritage and her mother's culture. For more information: Baruch Entertainment, 1232 31st St. NW, Washington DC 20007. 202/338-0510.

RESOURCE IN MEXICO. Would you like to shoot in Mexico? Telemanita is a community electronic media center in Tepoztlan, a town in the mountains one hour south of Mexico City. The town is known for its beauty, artists, and mixture of local and alternative communities.

The center has HI-8 production equipment, 3/4 to 3/4 and Hi8 to 3/4 editing equipment, an Amiga computer and a Panasonic Video/audio mixer. You can rent it for the day, week or longer. There is a bedroom and kitchen in the center. The staff speaks Spanish and English and translation and subtitling services are available. They also have computers and are on the Internet.

Telemanita is run by feminists, and although they prefer to work with projects which support their politics, they are open to proposals. They also are interested in exchanges. If you have something to teach, they would consider that in exchange for use of their resources. For more information: Catherine Russo, 011-52-739-51656. e-mail: telemanita@laneta.apc.org ♦

Northern California Venues

Women make strong showing

BY LAURI TANNER AND BETSY HARDEN

Films by and about women are making a strong showing in many Northern California festivals.

In March, the Bay Area Women's Film Festival hosted one of the most comprehensive and varied selection for women's films. Sponsored by Landmark Theatres, this three-day showcase highlighted 30 features, documentaries and animated works from around the world with many regional premieres, including Meg Partridge's film, *Dorothea Lange: A Visual Portrait*. Other festival favorites included works by area filmmakers—Frances Reid's Oscar-nominated short *Straight From the Heart*, and *Walls of Sand*, a debut film by Erica Jordan. Once again, a portion of the box office receipts was donated to The Women's Foundation, a nonprofit organization empowering low-income women and girls.

Women created a strong presence at other festivals. The following is a sampling of work by women filmmakers screened at various Northern California festivals:

San Francisco Asian American International Film Festival (March). Opening the festival was Kayo Hatta's feature film *Picture Bride* ('95 Sundance Film Festival Audience Award Winner), the story of a spirited young Japanese woman who ventures to the Hawaiian islands as a "picture bride" in 1918 and experiences times of hardship, struggle and unexpected joy. The closing night featured Mina Shum's award-winning debut *Double Happiness*, a humorous romp through the cultural and generational gap, which follows a dutiful daughter who walks the thin line between her traditional Chinese family and the contemporary Canadian world. A program called "Chinese Stories: Looking for Family" featured films from four Chinese American women seeking to reinterpret what "Chinese American" means as they search from an alleyway in San Francisco's Chinatown to a faraway Chinese province for the meaning of family, food and place.

Salutes to artists included the Academy-Award winning documentary *Maya Lin: A Strong Clear Vision*, directed by Frieda Lee Mock, and a retrospective of work by visionary video artist Theresa Hak Kyung Cha,

former Bay Area resident and pioneering artist who died in 1980.

Among the short works at the Asian American Fest was a program called "Women's Stories and Discoveries," screening narrative, documentary, and experimental forms in which six accomplished women artists explore themes of self-discovery and challenge notions of family and identity.

The San Francisco International Film Festival (April/May). Moufida Tlatli was awarded the prestigious Satyajit Ray Award for a filmmaker of exceptional

promise. The Tunisian director of *The Silences of the Palace* is a prominent figure in Arabic cinema. Her film education began in childhood when under the pretext of visiting sick relatives, she accompanied aunts and cousins to the movies. In a tiny cinema on the outskirts of Tunis, she found herself enchanted by the Indian and Egyptian melodramas and the hypnotic voice of diva Oum Kathoum. She studied film in Paris and began her career as a script supervisor and production manager. *The Silences of the Palace* is an evocative work of great beauty, which reveals the cloistered life of women in the Arab-Muslim world.



"Double Happiness"

Other films included *Art for Teachers of Children* (U.S.) by Jennifer Montgomery, the re-creation of her affair as a 14-year-old girl with a 28-year-old photographer. Fifteen years later, she was reinvolved when he stood accused of being a child pornographer in a case that generated much publicity and debate.

A Litany for Survival: The Life and Work of Audre Lorde (U.S.), a documentary by Ada Gay Griffin and Michelle Parkerson, features a series of intimate interviews with Lorde, spanning several years of her life, and with noted colleagues.

San Francisco International Lesbian & Gay Fest (June). Among the works featured was *Fearless: The Hunterwali Story*, a tribute to India's legendary stuntwoman Fearless Nadia, by Riyad Vinci Wadia, Bombay's first openly gay filmmaker. Awards presented

to women have included the Frameline Award to Christine Vachon (producer of *Swoon*, *Poison* and Todd Haynes' *Safe* and Steve McLean's *Postcards from America*). Also, the new Stolichnaya Rising Star Award was presented to Ela Troyano for her fabulous Latina mini-musical-melodrama *Carmelita Tropicana*.

Mill Valley Film Festival (October). Features included: *Siao Yu* by Sylvia Chang (Taiwan/U.S.) picks up where producer Ang Lee's first features left off in dealing with the dilemmas of a Chinese immigrant in New York City. *Augustin* by Anne Fontaine (France) is an astute portrait of a lovable loser who wants to be an actor. In *Between the Devil and the Deep Blue Sea* by Marion Hänsel (Belgium), a lost sailor (Stephen Rea) is befriended by a child in Hong Kong. *My Dubious Sex Drive* by Lucy Phillips (U.S.) is a sexually explicit portrait of a young couple grappling with issues of safe sex, fidelity and abortion. Doris Dörrie (Germany) presented *Nobody Loves Me*, a comment on gender construction in a romantic tragicomedy about a woman's search for love. The film features Maria Schrader. Deborah Koons Garcia screened her comic fairy tale, *Poco Loco* — a modern spin on *A Midsummer Night's Dream* — which tells the story of two sisters living on a Monterey organic farm whose lives are turned upside down when a younger sibling breezes in. *Strange Days*, an action thriller by Kathryn Bigelow (U.S.), gives a gripping vision of violence and chaos in 1999.

Programs featuring short works included "Mind Over Madness" (USA). Among the works shown were Katie

Cadigan's *Out of My Mind*, which documents the impact of mental illness on her family and offers a rare first-person account of this trauma through the collaborative voice of her artist brother following his psychotic break in college. *Ave Phoenix* by Susana Blaustein Muñoz is a spirited and evocative narrative portrait of the filmmaker's mental collapse and treatment in Argentina following her Academy Award nomination for Best Documentary in 1985.

The Film Arts Festival (November). *From Danger to Dignity: The Fight for Safe Abortion* (USA) by Dorothy Fadiman, Daniel Meyers and Beth Seltzer is the second in an award-winning series of documentaries on abortion. It chronicles the national movement toward safe, legal abortion in America, weaving together rare archival footage and interviews with individuals who fought to break the silence surrounding abortion. *The Silence Between* by Jacqueline Turnure, *Oolite* by Anna Geyer, and *Requiem* by Sara Whiteley are short works dealing with relationships within families.

Walls of Sand by Erica Jordan is a feature about a friendship between two women from different cultural and sociological backgrounds. *Spirits Rising* is Ramona Diaz's story of President Corazon Aquino's rise to power interwoven with the history of the Filipino woman.

The authors thank San Francisco publicist Karen Larsen, Pam Miller, Mill Valley; Jan Klingelhofer, Bay Area Women's Festival; and Janis Plotkin & Caroline Libresco, Jewish Film Festival, for their help. Descriptions of some films were taken from festival catalogs. ♦

Where to see and be seen

American Indian Film Festival and Video Exposition. Founded in 1975, the event is the oldest and most recognized international film fest dedicated to the preservation of Native Americans in cinema. The fest is produced by Native Americans to provide a venue for new films and videos that may not otherwise receive recognition in theatrical and non-theatrical release. Additionally, the organization publishes *Indian Cinema Entertainment*, a quarterly film, media and cultural arts journal. For more information: American Indian Film Festival, 333 Valencia St., Suite 322, San Francisco, CA 94103. 415/554-0525.

Bay Area Women's Film Festival. Sponsored by Landmark Theatres, this March fest showcases an international selection of films directed by women. Premieres include features, documentaries and short films. Its goals are to introduce first-time women directors, screen new works from veteran directors and provide a forum for the worldwide community of women filmmakers. A portion of the box office receipts benefits The Women's Foundation, a 12-year old community foundation dedicated to creating environments in which low-income women and girls empower themselves. For more information: Jan Klingelhofer, Bay Area Women's Film Festival, 2600 10th St., 4th Floor, Berkeley, CA 94710. 510/464-1000.

Berkeley Video Festival. Created in 1991 by the East Bay Media Center, the fest was established to provide East Bay communities with access to video and television technologies. The competitive fest receives 200 or more entries and presents awards. Deadline: Mid-October. For more information: Berkeley Video Festival, 2054 University Ave., Suite 203, Berkeley, CA 94704. 510/843-3699.

Black Filmworks Festival of Film & Video. Founded in 1974, the fest features films and videos made by, for and about the African and African American experience. The International Black Independent Film, Video & Screenplay Competition honors the winners in numerous categories. For more information: BFFF&V, 405 14th St., Suite 515, Oakland, CA 94612. 510/465-0804.

Cinequest, The San Jose Film Festival. Cinequest in November focuses on American maverick filmmaking with additional mix of international independent films, seminars and children's programs. Dead-

line: Early August. For more information: Cinequest, P.O. Box 720040, San Jose, CA 95172-0040. 408/995-6305.

Festival Cine Latino. This September showcase of Latino films and videos is presented by Cine Acción, a 14-year old Bay Area media arts center for Latino filmmakers. For more information: Cine Acción, 346 9th Street, 2nd Floor, San Francisco, CA 94103. 415/553-8135.

Film Arts Festival. The non-competitive festival in November highlights locally-produced Bay Area works in all lengths, formats and genres arranged in thematic programs. Honoraria paid for all works shown except those receiving FAF grants. Deadline: Late July. For more information: Film Arts Festival, 346 Ninth Street, 2nd floor, San Francisco, CA 94103. 415/552-8760. Fax: 415/552-0882.

The Jewish Film Festival. Since 1981, the fest has not only created a place for contemporary films on Jewish subjects but has also directed attention to the Jewish secular culture. Deadline: January-March. For more information: The Jewish Film Festival, 2600 10th St., Berkeley, CA 94710. 510/548-0556.

Mill Valley Film Festival and Videofest. The Film Institute of Northern California presents this Festival and the six-day Videofest in early October. The Videofest includes an Interactive Media exhibition, numerous seminars, special events and children's programs. This invitational, non-competitive fest is dedicated to American and international independent film and video. Deadline: Late June.

For more information: Mill Valley Film Festival & Videofest, 38 Miller Ave., Ste. 6, Mill Valley, CA 94941. 415/383-5256. Fax: 415/383-8606.

National Educational Media Network. Formerly the National Educational Film & Video Festival, the NEMN is the leading U.S. showcase for educational media. Founded in 1970, it is also the largest West Coast venue for non-fiction work. This competitive fest in the spring features more than 1,500 films, videos and interactive programs and gives awards in 150 different subject categories. Deadline: Early December for film (16 & 35mm), video and multimedia submissions. For more information: NEMN, 655 13th St. Oakland, CA 94612-1222. 510/465-6885. Fax: 510/465-2835. e-mail: NEMN@aol.com ⇒



"Complaints of a Dutiful Daughter" by Deborah Hoffmann.

Poetry Film and Videopoem Festival. The November event focuses on works which incorporate a verbal poetic statement in narrated or captioned form. Films in 16mm or Super-8 and videos in VHS or 3/4 are accepted with maximum length of 15 minutes. Cash awards are offered in four categories as well as nationwide tour for award-winning works. For more information: Poetry Film/Video Festival, Fort Mason Center, Bldg, D, San Francisco, CA 94123. 415/776-6602. 415/776-3206. e-mail: gamuse@aol.com

San Francisco Asian American International Film Festival. This year's festival celebrated with "A Century of the Asian Diaspora In Motion" — a look at the past, present and future of Asian Pacific America. In March, the National Asian American Telecommunications Association, presents over a hundred works from a dozen or more countries in 16mm and 35mm film and 3/4 video by and about Asian Pacific and Asian Pacific American people, cultures and experiences. Honoraria paid to all media makers. Deadline: Mid-October. For more information: NAATA, 346 9th Street, 2nd floor, San Francisco, CA 94103. 415/863-0814. Fax: 415/863-7428. CrossCurrents Media Catalog Web Page: <http://www.lib.berkeley.edu/MRC/NAATACAT.html>

San Francisco Environmental Film Festival. Features films with topics ranging from the rain forest to alternative modes of urban transportation. Food First, fest producers, is a membership organization empowering citizens to change the root causes of hunger, poverty and environmental decline through independent research and education. For more information: The Institute for Food and Development Policy/Food First, 398 60th St., Oakland, CA 94618. 510/654-4400.

San Francisco International Film Festival. Founded in 1957, this is the longest running in the Western Hemisphere — 15 days from the end of April through early May. About 200 films and videos from more than 50 countries are presented as well as other special events. Non-competitive films are by invitation only. Festival also offers the Golden Gate Awards, an international competition with 32 categories showcasing film, video and TV productions. Deadline: Mid-December. For more information: San Francisco Film Society, 1521 Eddy Street, San Francisco, CA 94115-4102. 415/929-5000. Fax: 415/921-5031. e-mail: filmfest@siff.org

San Francisco International Lesbian & Gay Film Festival. About 55,000 attended some 360 features and shorts representing 19 countries in June. It's the oldest fest of its kind. Deadline: February. For more information: San Francisco International Lesbian & Gay Film Festival, Frameline, 346 9th Street, San Francisco, CA 94103. 415/703-8650. Fax: 415/861-1404.

San Jose State University-Visual Artists Annual Film and Video Festival. This two-day festival holds seminars, and is produced by the Associated Students Program Board of San Jose State University. For more information: James Moore, VAAFVF, Student Union, Rm. 350, SJSU, San Jose, CA 95192-0132. 408/924-6264 or 6261.

Short Attention Span Film & Video Festival. Presented by San Francisco Artists' Television Access, the Fest is an open showcase for short shorts two minutes or less in length. All must be non-commercial. For more information: Beth Hall, Artists' Television Access, P.O. Box 460316, San Francisco, CA 94146. 415/282-4316.

ALTERNATIVE VENUES

Alliance Francaise, 1345 Bush St., San Francisco, CA 94109. 415/775-7755.

Asian Art Museum, Golden Gate Park, San Francisco, CA 94118. 415/668-8921.

Center for the Arts at Yerba Buena Gardens, Media Arts Program, 701 Mission St., San Francisco, CA 94103. 415/978-ARTS or 978-2700.

Goethe Institute, 530 Bush St., 2nd Floor, San Francisco, CA 94108. 415/391-0370.

Instituto Italiano di Cultura, 425 Bush St., Suite 301, San Francisco, CA, 94108. 415/788-7142.

Out About Age, Lesbian/Gay/Bisexual Film and Video Festival of the Young and Old, Curtis Draves, c/o Artists' Television Access, 922 Valencia St., San Francisco, CA 94110. 415/864-5855, ext. 3004.

Pacific Film Archive, University Art Museum, 2625 Durant Ave., Berkeley, CA 94720. 510/642-5249.

PCTV Global Africa International Film & Video Festival, Peralta Colleges Television, Laney College, 900 Fallon St., Oakland, CA 94709. 510/464-3253.

San Francisco Cinematheque, 480 Potrero Ave., San Francisco, CA 94110. 415/558-8129.

The San Francisco Irish Film Festival, World Trade Center of S.F., Suite 280, San Francisco, CA 94111. 415/392-1109.

San Francisco Museum of Modern Art, 151 Third St., San Francisco, CA 94103. 415/357-4000.

Troubadours Fest, Bret Lutz, Cathedral Productions, P.O. Box 192845, San Francisco, CA 94119. 415/863-5201.

Wired Youth, Exploratorium Film Program, 3601 Lyon St., San Francisco, CA 94123. 415/561-0344.

Information in this article was compiled by Lauri R. Tanner, an arts administrator and fund-raising consultant in San Francisco, who is currently writing a manual, How to Start and Operate Film and Video Festivals in the U.S., based in large part on her interviews with all the festivals in Northern California. Updates for this list were researched by Betsy Harden, editorial intern for the book. Any comments or suggestions for this manual are appreciated. For more information: Lauri Tanner, 337 Nevada St., San Francisco, CA 94110-6106. 415/550-9445. Fax: 415/824-5118. E-mail: laurirose@aol.com ♦

Christine Choy

"If I want do do something, it's because there is a much larger cause than my personal gain."

When Christine Choy joined the New York film collective, *Newsreel*, as a young filmmaker in 1971, she had a vision of expressing an alternative viewpoint concerning Vietnam, civil rights, racism and women's issues.

As chairwoman of the graduate film program of New York University's Tisch School of the Arts, Choy continues to make room for alternative viewpoints.

"For me the most important issue is not just to preach but to implement multiculturalism," she says. "It's not only important to create opportunities for people of color and women, but to educate our students about the contributions made by these neglected sectors of our population."

Choy hopes NYU graduate students will leave not only with the technical and business skills they need to succeed in filmmaking but with an understanding of the power of film to bring about social change.

For Choy that realization came when she was a graduate student at Princeton and saw Joris Ivens' documentary *Seventeenth Parallel*. "I was deeply moved by it. For the first time, I realized how powerful visual material can be. It changed my outlook. If I want to do something, it's because there is a much larger cause than my personal gain. And that is when I decided to make documentaries," said Choy in a 1985 *Video Data Bank* interview. Even though she has a busy teaching and administrative schedule, Choy—who has more than 40 documentaries to her credit—continues to make her own films on weekends.

"The NYU philosophy is you learn by doing," says Mary Schmidt Campbell, dean of the Tisch School of the Arts. "The beauty of the NYU film program is you make films over and over, and as you make films you learn aesthetics and business coordination. Christine's own experience in being able to assemble resources for making films, to choose other members of an artistic ensemble and

her own considerable skills as director, writer, cinematographer and editor give her a deep understanding of what students need in terms of training."

Choy's multicultural perspective is rooted in her personal and professional history. Raised by a Korean father and a Mongolian mother, she speaks English, Chinese and Korean. She came to the United States as a high school student in 1967, received a bachelor's degree in architecture from Washington University in St. Louis, later attended Princeton University, and received a master's degree in urban planning from Columbia University. She has taught undergraduate and graduate level courses in film at NYU since 1988.

Choy's early experience at *Newsreel* helped form her approach to filmmaking. "Newsreel was one of the '60s radical organizations; it produced films every week. They just developed camera originals and showed them in the community to provide an alternative viewpoint. I was pretty much impressed with the quality of the work they were able to produce weekly," she said in the *Video Data Bank* interview.

Since her days at *Newsreel*, Choy has gone through several phases of filmmaking—from guerrilla street films to documentaries for HBO—which have taken

her from New York City, the Mississippi Delta, and Los Angeles to Africa and China.

All Choy's work brings different points of view, particularly those of minorities and women. She draws from her own and other's diverse experiences, addressing social concerns—racism, sexism, abuse, poverty, prison conditions and cultural identities. And while she has moved away from collective filmmaking, Choy's methods of working, often with other women, reflect the collaborative, democratic spirit engendered by her years with *Newsreel*.

Choy's most recent films address issues such as the Los Angeles riots from the perspective of Korean ⇒



Christine Choy

women, SA-I-GU/April 29 (1993), and AIDS/HIV in the Asian community, Out of Silence and Not a Simple Story (1994). Homes Apart: The Two Koreas (1991) tells of a family separated by war; To Love, Honor and Obey (1980), concerns domestic violence; and Mississippi Triangle (1983), explores black, white and Chinese American relations in the Mississippi Delta region.

The Academy Award-nominated Who Killed Vincent Chin? (1989), examines a case in which an auto worker beat a Chinese-American engineer to death with a baseball bat and never spent a day in jail. The filmmakers — Choy and Renee Tajima — raise complex questions concerning the racial motivation of the killing. The Best Hotel on Skid Row (1990), also made with Tajima, humanizes the lives of the urban poor in Los Angeles, where they find despair, anger, humanity and hope.

Choy's list of credentials are impressive. She's a board member of the National Asian American Telecommunications Association and founder of the Film News Now Foundation. But it's her life's experience as a woman, minority and a mother that establishes a common ground with the people who appear in her films, especially Asian Americans.

"I feel it's my responsibility almost like a political responsibility, to do films on Asian Americans as long as I am able to get funding."

ANGLES: How do you bring diverse viewpoints in filmmaking to students?

CHRISTINE CHOY: The curriculum and the people teaching are equally important. In the past I don't think the graduate department had a person of color teaching directing. How we tell stories, how we work with actors and actresses, and the thematic perspectives have pretty much concentrated on an European approach. I don't think that's bad. Europe had a long history of producing great films from Pasolini to Rossellini to Truffaut to Godard.

But the diversity within the independent community was not addressed. Incorporating the women's point of view and people of color — how they translate a subject into filmic expression — gives students more choices.

In this department we never had a woman teach directing. I will make my best effort to recruit more women. I'm teaching directing the documentary. The department has had an auteur approach, more or less dealing with feature films. But today, with the increased combination of film and television language, I believe it's not genre that is going to be a primary issue. It's more how you tell a story, or how you combine many possibilities — from experimental film, to animation, to narrative and documentary to mockumentary. I want to expand the imagination as far as possible and create a group of people familiar with all different genres.

My fear is basically, if a person has a set ideology, religiously, politically and culturally, it's difficult to expand. You begin to restrict your imagination. If we are able to train our students to have a global mind, once the philosophy is instilled, they will be able to open their brains to accept differences from others. At the same

time you can't go completely in one direction such as showing only work by women or people of color.

ANGLES: Overall, what does NYU prepare students for after they graduate.

CHOY: We prepare students to be directors, but really, one in a million actually become directors. So the film school also equips them with technical know-how and a business savvy. It's dealing with financing, packaging, legal aspects, proposal writing. It's as simple as how to make a phone call or write a cover letter and it's as complicated as budgeting.

I tell them they should not view themselves only in terms of writing and directing. The only reason I see myself continuing to be able to make films is that I'm one of the very few women who direct, shoot, light and sound record. These are all technical areas that I was equipped to do because I didn't have the money to hire people. I'm trying to encourage them to not only be good at the theatrical aspects but also an expert in at least one of the craft areas — editing, sound, lighting. That's always going to be there.

ANGLES: What's your approach in teaching documentary filmmaking?

CHOY: People think you don't need to direct documentaries because you are working with real people. That's a myth. Directing documentaries is more difficult than dealing with actors and actresses since you don't spoon feed the information. You don't have a ready-made script. How you structure it aesthetically, structurally and thematically requires a tremendous amount of imagination.

ANGLES: In your documentaries one of your techniques has been to establish an intimate atmosphere and rapport with the people interviewed. In *Best Hotel*, for example, the residents of the Madison Hotel were disarmingly honest and open about their lives. How do you establish that kind of trust?

CHOY: We hung out for months before shooting at the Madison, not knowing what the outcome would be. Our work space was the laundry room. The crew was very small and not very intimidating. You make people comfortable if you respect them rather than coming in to exploit their lives. Everyone feels that exploitation. We aren't pointing fingers. Instead we are looking at people as human beings with love, greed, jealousy, fears — like all human beings.

When I do an interview, I talk about myself a lot. It's easy for me as a woman and an immigrant. I speak quite a few Asian languages so I talk with immigrants rather well. And I can talk to scholars. My experience is pretty wide-ranging. I try to put myself in other people's shoes. I went through a lot, too. I came here when I was 14, was kicked out of high school. I could easily be like Becky or any of those residents (of the Madison). I was pregnant when I was 20, on food stamps, unemployment. I really understand what it's like to be poor. I was in the Ivy League. I went through both gamuts of class experience from the bottom to the top.

ANGLES: The term independent has been applied rather broadly — from documentaries made for HBO to mainstream films to films being made in communities. What does the term mean to you?

CHOY: To me an independent is someone who has independent vision. That particular vision that has not only grown out of a personal experience but that is able to synthesize that experience to a larger universal language rather than the other way, in which you have a topic and then the individual tries to put themselves in the topic and produce a piece.

Also it means structurally, in terms of production and post-production, the individual has complete aesthetic and thematic control.

The second difference is the financial aspect. For the majority of independent films the financial resources do not come from one lump sum, from one area. It comes from many resources — personal, foundations as well as grants. So the strings and ties of a particular foundation or financial institution do not have total control of the program.

ANGLES: How do you as a filmmaker arrive at the truth?

CHOY: Normally, most of my films have a kind of literary reference but with *Vincent Chin* I was more or less using the *Rashomon* approach. With *Best Hotel* we approached it like short stories — like Raymond Carver or Flannery O'Connor. *Mississippi Triangle* was based on the oral approach, oral narrator, oral history. Each film normally has its own characteristics. But as an independent filmmaker, after producing one after another, you gradually develop an aesthetic style, like painters or musicians. You allow yourself time to experiment, allow yourself to work on a project three to five years. Barbara Kopple, *Harlan County, U.S.A.* or Peter Davis, *Hearts and Minds*, and many other fine documentary filmmakers, invest many hours of research.

It's funny because we are talking about what is truth and what in cinema reflects reality. We went from Flaherty to cinema verité, to direct cinema. I think the truth is in the process of looking for truth and perseverance and being able to look for all different aspects of problems, conflicts as well as resolutions. That kind of a film I think is closer to the truth. I would love to make a film that takes 15 years.

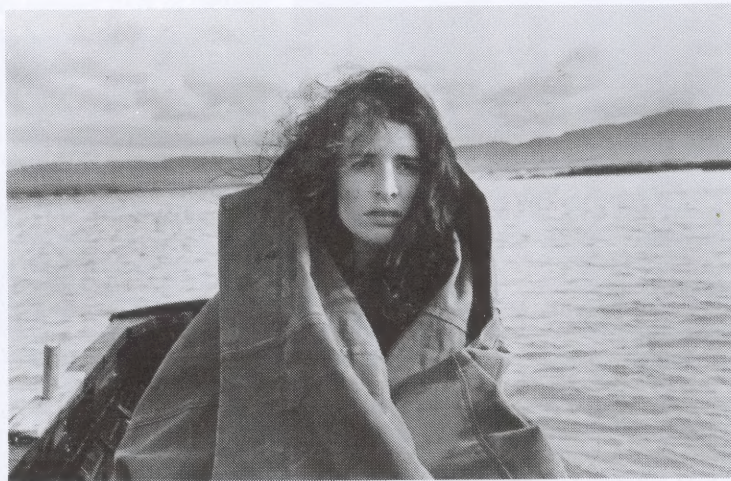
Compiled from several interviews with Christine Choy. © Elfrieda Abbe 1995. ♦

Sarah Green

Keeping a film smaller, making the financial risk less, means you can risk more in how you tell the story.

In 1957, Rosalie K. Fry wrote and illustrated a charming children's book, Secret of Ron Mor Skerry, about a little girl who is determined to uncover a family mystery.

Nearly 40 years later, long after Fry's book was out of print, Sarah Green and Maggie Renzi produced John Sayles' The Secret of Roan Inish, based on Fry's book. The women had previously worked together on Sayles' City of Hope and Passion Fish.



"The Secret of Roan Inish"

The Secret of Roan Inish is a fairy tale told in a realistic manner. It tells of an Irish girl living with her grandparents in a coastal town, who investigates the mysterious disappearance of her baby brother. The story revolves around the Celtic legend of Selkies, mythical creatures that are half human, half seal.

The Secret of Roan Inish presented new chal-

lenges to producer Green. Her job entailed everything from finding the author, to figuring out how to depict the seals that are so important in the story, to working with special effects to scouting for a location. Green's development as a producer evolved over several years. She took her first film course when she was an engineering student and soon after changed her major. After getting a degree in film, she went to New York, where she worked in distribution for filmmaker Debra Franco, who made educational films.

At the same time she volunteered to work on other movies so she could learn a variety of jobs. She worked as an electrician and sound person before taking a production job on an independent film.

"I liked the combination of things — the fact that it was working with people first and foremost and dealing with crew relations. It was also dealing with money and all the logistics that I was fairly good at. From that I started production managing small pictures," she said.

One of her mentors was producer Peggy Rajski, who recently produced Jodie Foster's Home for the ⇒

Holidays. Rajski, who was developing *Matewan* with her partner at the time, Maggie Renzi, asked Green to be her assistant on that job.

"She needed a strong production person behind her. I knew what I needed to learn and I could do it with Peggy. So I did that with her, and I kept production managing."

Among Green's projects were several segments of the *American Playhouse* series, "Voices and Visions," about American poets. Green continued to work on Sayles' projects as well. She was assistant production manager on *Eight Men Out*. When Rajski and Renzi went separate ways, Green and Renzi became producing partners for *Passion Fish* and *City of Hope*. Green also produced

I tend to do more of the day-to-day line producing kinds of things because that's my background. When John writes a screenplay, I schedule it and budget it. I figure out a structure for it. We tend to do the crew together. Maggie is more involved with the casting because she lives with John, she certainly has his ear in a more direct fashion. She does a lot of supporting of him and translating of what he needs. She knows what's going wrong or what's going right. She's his voice in a lot of ways.

ANGLES: What's involved in line production?

GREEN: In a lot of bigger pictures the producers are just putting the deal together, or they're creative



A 10-year-old girl (Jeni Courtney, above left) learns about her roots from her grandfather (Mick Lally) in "The Secret of Roan Inish," produced by Sarah Green and Maggie Renzi.



Bob Marshak photo

David Mamet's Oleanna. Other credits include *A Thousand Pieces of Gold* and *the American Playhouse* production, *Andre's Mother*.

ANGLES: How did Peggy Rajski's mentoring help you?

GREEN: Part of it is simply systems – that there are systems for things. She taught me basic things like how to break down a script and how to structure a budget. A very important thing I learned from her was to never try to do a budget without breaking down the script and scheduling it because you can't begin to guess what you're going to need until you do that process. It was a lot of practical things.

ANGLES: Describe your collaboration with Maggie Renzi.

GREEN: Our jobs were far more distinct when we began, but since then we've learned a lot from each other and they overlap even more.

producers and working closely with the directors, whereas a line producer is often someone they hire just to run the day-to-day business. It's a hired gun. We keep it small enough that we don't hire someone outside to do that. I cover that as well as my producing responsibilities.

ANGLES: Could you go through what you did on *Roan Inish*?

GREEN: It began quite a long time ago. Maggie read Rosalie K. Fry's book when she was a kid, and the book always stayed in her mind. John agreed to do it after we did *Passion Fish*. She showed it to me when we finished *City of Hope*. I read it and fell in love with it as much as she had. It spoke to me at a very spiritual level about the connection with nature and animals.

The first thing we needed to do was find Rosalie and get the rights to the book. That was something I did. It was quite a lengthy process. She'd written the book 40 years ago. Publishers no longer even had her contracts on file. Nobody knew where to find her. Eventually after months and months of searching, close to a year, I found her through the British Society of Authors. I wrote to

her, and she wrote right back. We started this delightful correspondence that went on for quite some time. I talked about who we were, about the book and how we loved it. She was delighted. She hadn't been writing in years. She was elderly and was quite happy about the whole idea. Once we found her, it was a fairly straightforward process to buy the rights.

There was a lot involved with the movie that neither Maggie nor I had done before. We hadn't done special effects, we hadn't worked with animals. We sat down and wondered how are we going to do the seals. Are they wild? Are they live? Are they puppets?

I went to meet with some people who had trained sea lions on Brooklyn or Long Island and started to get an idea about what kind of seals were more trainable and workable, what the difference between seals and sea lions were, and why most people use trained sea lions.

At the same time, we were thinking about where to shoot it. Maggie always wanted to shoot it in Ireland. She had traveled there before and it stuck in her mind as the place this story would be based. In fact, the story was based in Scotland but it was very similar part of Ireland that matched the Scottish shore. I took a trip over there — half scouting trip and pleasure trip and started to look for where we might do it and how it might work.

I started meeting people in Dublin — production manager and casting people. I had a little more information about how things worked there, about how things are different, how the feature crews are structured somewhat differently and budgeted somewhat differently and all that. So that began the process of where and how.

ANGLES: How did you decide on the location?

GREEN: We just hit every little crevice on the ocean. Every time we saw a turn off toward the water we'd go down it and see what that bit of coastline looked like. The further north we got the more right it felt. Finally we found this little town that seemed like the exact idea of the script. There was a little island with these beautiful ruins on it that looked like people had lived there in the '50s. It was perfect. Then we realized it was really foolish to shoot on a real island. But once we had that place in mind we started looking around there, and we found a little cove you could frame to look quite like an island.

Also I had an Irish production manager do the first round of a budget at that time to get an idea of how someone there would structure it — for everything: what it would cost to pay everyone, to feed them, for costumes, for boats, for the animals. You have to put this all into one big production budget.

ANGLES: How did the financing work?

GREEN: Once we had the rights we started looking around and talking to people who would be interested in this. Our executive producer John Sloss, who is also our attorney, started sending it around to some of the distributors we thought might be interested.

ANGLES: Do you look to distributors for financing?

GREEN: We looked in all directions because you don't know where the best deal will be at any given moment. We had been quite successful in our last two films by

selling off only a small amount of the rights and getting an equity investment from that same group and holding all other rights until the film was done. That way we were able to make a good deal based on a finished product, and it was much less risk for the distributor. But sometimes you need to sell off distribution rights. That's just the way it works sometimes. We looked in all directions. Ultimately we financed it through equity investment. We didn't sell off any rights.

ANGLES: What happened after the movie was done?

GREEN: We started to put out the word that it was done and available. We didn't show it until it was completed because we wanted it to be totally John's vision and done as he wanted it. We started having screenings for distributors, getting people to see it, and having meetings. Basically talking about what people might want to do with it. That process took a little time. Then we started talking to people interested in it and seeing who made a reasonable offer and understood the film. It's not a formula film. To distribute it doesn't fit any classic distribution formula. Therefore, it needed someone who really understood it and liked it enough to figure out what it was going to take.

ANGLES: What are some of the key points when you're talking about understanding a film?

GREEN: It's tricky. There are several things in a distribution deal you're looking for. You're looking at what the advance is going to be. You're looking for how they are going to distribute it. You're looking for what the profit split is after they recoup. And obviously, you want a big advance because you may or may not see more money.

But you also want to know that the film is going to get to a lot of people and the biggest advance isn't necessarily the one who is going to carefully wind it through that distribution path. The bigger the distribution organization, the more likely they are going to depend on the first weekend's grosses to see how it's going to do and that's going to seriously affect how much money and attention they are going to put into it after that. Whereas for someone smaller, it's more of a risk for them to take on a film and they're likely going to distribute it with more care and finesse. It matters a lot because, obviously, the film's profit has to do with how many people see the film. But also we make films for a reason, they say something. We want someone who isn't going to try to get the biggest money and the fastest pitch and throw that away.

ANGLES: What did you like about First Look Pictures Releasing?

GREEN: They had this fellow who heads the distribution department. He loved the film, which was great. He understood it was going to take some thought and care, and he was able to do that. He came to us and started to put out some ideas. He was willing to listen to ours. He was just somebody who was a careful, smart thinker.

ANGLES: What's the ideal situation for distribution?

GREEN: I think any film needs word of mouth. Some films are easier to plug into the standard distribution marketing plan. Something like an Arnold Schwarzenegger film, you just tell everyone that's who is in it, and you do an action trailer. Everyone knows if you like that ⇒

kind of movie, you want to go see it. Whereas this isn't necessarily the kind of movie that everyone knows about. There's no identifiable American stars. It's not a simplistic kids' movie but it's still appealing to kids. So how do you get those kids there? It appeals to adults, but it's about a kid. The main character is 10. How do you get the adults in there? It takes someone to look at what's special about the story and appealing, to find a way to tell everybody that's why they want to see it.

ANGLES: What strategy works best with independents such as Sayles?

GREEN: To distribute a John Sayles film, one typical way it works is to hone in on the John Sayles audience, who you know is going to come. Then it's a matter of who else is interested in this film. For instance, with *City of Hope*—how do we get people who are in city politics? How do we get people interested in race relations to see this? You start to think to yourself, "Who are the people who are going to get other people in there? City workers?" Everyone we talked to about that movie would say—"Oh, something like this happened in my city."

ANGLES: Do you see *Roan Inish* as a different kind of project for John Sayles?

GREEN: Yes and no. I actually think if you look at his films, they are all pretty different. They are all about different things, and they are structured differently. They have to do with what he's interested in at the time thematically and cinematically. In *City of Hope*, he had these very strong political issues he was thinking about, but he was also thinking about how to structure a film that was very immediate and did this kind of camera style he was interested in.

He's never done a kids' film before. But if you look at his other themes, he had never done them either. One of the themes he's always been interested in is how people get along, and what it means to be in community. This film has as much to do with that as any of them. It has to do with finding where you belong.

ANGLES: How would you describe your community in terms of working with Sayles and Renzi?

GREEN: I love working with these guys. I think he's one of the smartest men I know. I think he's an incredible observer of people, which is one of the reasons he's so good at dialogue and how people say what they say. I think it's a great talent a lot of people don't have. People don't tend to listen to each other all that much. I really value that John listens as well as he does and gives back to us.

City of Hope is a great example because I read the script, and I thought, "Wow, this is pretty dark." I had one opinion about it, and as I worked on that film, I started to have more opinions about it. As we were editing it or fixing the color or doing the video transfer, I'd see it again and again. Each time I appreciated it more and more

and realized how many levels it worked on and how many ways it was speaking to in me. I love that John challenges you when you're watching his movies. He gives you so much to think about. It's a complex experience.

ANGLES: Why do you choose to work on the East Coast?

GREEN: I kind of like this corner of the film business we've managed to carve out. We don't necessarily have to go live in Hollywood and be in high-powered meetings all the time. We make our little movies and have our lives.

ANGLES: Describe independent filmmaking in New York?

GREEN: The fact that New York isn't Hollywood in some ways relieves the pressure to make being commercial your most important criteria. When you're in the big [budget] leagues, you know the film has to make a lot of money so you can make another one. Whereas, if you think about what the market can bear for a film, or you think about how to make a film that isn't going to cost anyone that much money, then it frees you. You get to do a little more with it. You don't have to earn back millions in order to be a success. So I think it allows you more freedom. In some ways, that's characteristic of the New York independent scene. For some—not all—keeping it smaller, making the financial risk less, means they can risk more in how they can tell their story or what story they tell.

ANGLES: What are the difficulties in financing independent films?

GREEN: There's so much at stake in the film business. Independent films are tougher because often there's no automatic sell, no big stars, because you can't afford them. Or no big splashy effects. You need a story or an image or an idea that is going to appeal to people. It's tougher but as long as your film speaks to more than you, there's a market for it. You just can't come up with an idea that's so expensive that you can't do it within a modest structure.

ANGLES: For you, what was the most appealing thing about *Roan Inish*?

GREEN: The thing that spoke to me, was this little girl, Fiona, who knows from the first scene when she sees the seal that it looks at her, and they've communicated. They communicate again and she learns about her family and this mystery she's trying to solve. She never loses faith. She doesn't question that connection. I think as kids we're very connected to spirit. Even though adults tell her she

didn't see this seal, she's tough and she stands by herself. I love that about her. She trusts her connections. She trusts what she knows. As adults I think we forget that. We forget to listen to our intuition or our inner selves.

Compiled from conversations between Sarah Green at the Toronto International Film Festival and in follow-up interviews.
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In Memoriam

Argentine filmmaker Maria Luisa Bemberg died last May. Though she didn't start making films until she was 58, she was one of the leading directors in Latin America. Among her films were *Camila*, which was nominated for an Academy Award, and *I the Worst of All*. Throughout her career, Bemberg followed her own path never sacrificing her vision for commercial success. "I like is to change the angle of the camera, have my own personal outlook which is not the mainstream," she told Angles in a 1993 interview

Ida Lupino, who began her career as an actress and eventually directed films and television shows, died August 3, 1995. She was 77. Among the films she directed are *Not Wanted*, *The Bigamist*, *Outrage* and *The Hitchhiker*.

Reconsidering personal histories

The origins of Me-K Ando's new experimental film, *Undertow*, provide insight to her reconstructed search for her birth mother and its relation to sexuality and the mind-body connection. Her experience with adoption and lack of biological roots conveys the underlying sense of disconnection.

A fictional short film, *Undertow*, explores how the loss of family and culture can affect one's body consciousness and sexuality. Ando describes the feeling: "It affected the way you look at your body. So that you feel a sense of detachment. I was just functioning in the background, you don't have a real sense of who you are."

Much of Ando's work focuses on her experience as an adopted Korean woman. In addition to filmmaking, she uses writing as a way to reconstruct a personal history she may never know. Her work has been screened around the country, and an excerpt of her fiction will appear in a forthcoming anthology about women's experiences with adoption published by Seal Press.

Her new work provides challenges by incorporating an actor, Katie Lee, who is also an adopted Korean woman. "She knew what I was trying to do with the film and she had more insight as far as what she was expected to do," said Ando.

Continuing from her first piece, *Living in Halftones*, *Undertow* is mostly dramatic, not a narrative. Ando's work allows a creative process to bridge the gap between the real and the unknown. In this new piece, she goes to a new level with vigorous use of sound to forward the images.

Undertow was shown in March at the Red Eye Theater in Minneapolis along with work by Tauneel McKay. Both were 1994 Midwest Media Artists Access Center grant winners. McKay, who is Pakistani, is trying to make it as an artist and mother in Minnesota. As an advocate for women's health issues, she has actively campaigned to increase breast cancer awareness. She uses film to challenge traditional ideas about sexuality and gender.

In *Secrets*, a compelling short film about a woman, a man and a blow-up doll, McKay illustrates the objectification of women and the deterioration of feminine identity in the male gaze.

A selection of shorts by women who inspired and informed Ando's and McKay's work followed the standing-room only show: *Sally's Beauty Spot* by Helen Lee (*My Niagara*), *Memories from the Department of Amnesia* by Janice Tanaka, and *A Nice Arrangement* and *What Do You Call an Indian Woman Who's Funny* by Gurinder Chandha (*Bahji on the Beach*).

Since 1993, MMAAC has served a diverse community of emerging and independent media artists working in

film, photography, video and sound, by providing low-cost access to media arts equipment and facilities.

The MMAAC programs provide opportunities for the expression of diverse views to help broaden understanding among the many cultural groups in the community and encourage cooperative discourse between these groups through artistic experimentation in media arts.

The MMAAC Women Filmmakers' grant program, funded in part by The Academy Foundation of The Academy of Motion Picture Arts and Sciences, was designed to encourage emerging filmmakers. The 1995 guidelines are available at MMAAC. — **In-Fin Tuan**.

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Media and change

Media is an effective tool for educating audiences and encouraging activism around issues. At its last two festivals the Chicago-based Women in the Director's Chair used media to address the issue of violence against women. The magnitude of the problem recently received worldwide attention when women from several countries told stories of abuse at the Women's Conference in Beijing and earlier at the Global Tribunal on Violations of Women's Human Rights.

WIDC screened *The Vienna Tribunal: Women's Rights Are Human Rights* by Gerry Rogers at its 1995 festival, and the Academy Award winning *Defending Our Lives* by Margaret Lazarus in 1994.

These deeply disturbing films were shown in the context of panel discussions. The panels were made up of women from human rights, legal, media arts and health organizations. Most of the women on the panels had an advocacy role for survivors of abuse.

The films brought the reality of violence against women to the audience, and the format provided for discussion, distribution of information and the telling of personal experiences. Questions ranged from: What should I do if I hear my neighbor being beaten? to How can we get stronger laws to protect women?

Common attitudes toward battered women — Why doesn't she leave? She must have done something to deserve it. Don't get involved, it's a family matter. — were examined and appropriate responses were discussed.

Participants leaving these discussions ⇒



"La Hija del Puma/The Daughter of the Puma." Directors Asa Faringer and Ulf Hultberg.

went back to their communities informed about how to bring wider attention to the issues, how to use media for change, where to seek help and how to help friends or family members.

WIDC is a good example of how a media arts group can take an activist role. The organization has used film and video to reach out to diverse communities in several ways. Its Prison Project brings independent films and videos to women in Illinois prisons, as well as guest lectures and media artists. The organization has provided prisoners with tapes dealing with HIV/AIDS issues as well as worked with groups of women prisoners at several federal penitentiaries who have initiated peer-run HIV/AIDS programs. These programs have reached hundreds of women prisoners who have little or no access to programs in the system.

WIDC also works with media-arts groups in the Chicago area to provide access for local high school students and educators and to jointly-produce programs—including curriculum development, critical viewing skills and media literacy. As a result of this collaboration works by youths are a regular part of the WIDC's film and video festivals.

The energy level was high during the 1995 opening night program, *Fanning the Flames: Video for a New Generation*, which included the following works produced by youths in collaboration with Community TV Network. In *Who Would Have Known*, a young woman recounts the death of a friend in a gang fight. In *Commentary* a young woman from the South Side of Chicago shares her solutions to the end of violence. In *Poetry*, four young women offer their insights on depression, motherhood, abuse and boundaries. *The Female Macs* examines the short history of a group of teenagers at one Chicago high school. *Mas Alla Delas Apariencias* shows two Latina friends working toward their GEDs and struggling for harmony with family and lovers.

Another video, *Crisis in Woodlawn: The Grace House Project*, by Elisabeth Subrin and Marcia Dean, is the inspiring story of a group of low-income single mothers, sick of unsafe, unfit housing, who join together to rehabilitate a building, creating low-cost housing for themselves and others.

WIDC offers three programs of works selected from its festivals for screenings at libraries, schools, and media and community centers.

MEDIA ACCESS

Joanne Kelly put together "Women of Vision," a program of provocative works, for San Francisco cable-TV series. One of the pieces, *Foreign Talk*, an 11-minute video by Joyce Lee, is a great tape to use in workshops concerning racial issues. It emerged out of Lee's observations of heightened hostilities between African Americans and Asians after the 1992 Los Angeles riots. Lee shows a Chinese American woman riding the BART train in the Bay Area, when she has an explosive encounter with two African American men, it leaves her shaken and at the same time leads her to examine her reactions to the men based on preconceived ideas. What happens when both sides start talking is surprising and hopeful. Lee experiments with imagery to get to the heart of racial prejudice and the fears that arise from it. Her work suggests understanding and reconciliation instead of polarization.

TWO FAMILIES AND ALZHEIMER'S DISEASE

Coincidentally, two films concerning Alzheimer's disease: Deborah Hoffmann's *Complaints of A Dutiful Daughter* and Cary Stauffacher's *Something Should Be Done About Grandma Ruthie* recently arrived at *Angles*.

Whether or not you know someone or have a family member with Alzheimer's disease, Hoffmann's film is a must see. In this personal, compassionate and poignant essay about her mother's affliction, Hoffmann philosophically explores questions that transcend her mother's ailment. Who are you when your history is erased? What

happens to the mother/daughter relationship when it no longer exists for the mother?

Hoffmann honestly examines her own pain as she watches her mother go through several stages of mental change. She also discovers another side of her mother, once a brilliant scholar, who now spends time watching Star Search and similar TV shows she would have shunned in her former life.

What comes through in this moving story is Hoffmann's final acceptance of the stranger her mother has become.

Stauffacher's piece takes a more day-to-day approach, showing her family's painful decision-making process as her grandmother, Ruthie, begins to fail physically and mentally, putting herself in danger. Stauffacher documents excruciatingly raw discussions between family members, friends and caregivers concerned with Ruthie's well-being.

In the face of this devastating illness, there are no easy answers, but these films show two families coping with the circumstances with dignity and humanity.

HUMAN RIGHTS IN GUATEMALA

Around the same time the *New York Times* was running stories about possible C.I.A. links to the killing of Michael DeVine, an American who ran an inn in the Guatemalan jungle, Swedish filmmakers Ulf Hultberg and Asa Faringer screened, *La Hija del Puma/The Daughter of the Puma*, at the Latin American film festivals in Chicago and Milwaukee. The filmmakers attended the screening at the University of Wisconsin—Milwaukee and took questions afterwards from a packed house.

The film is based on real incidents. Guatemala had a military dictatorship for more than 30 years, and the Indians, who represent two-thirds of the population in the country, during all these years lived their lives in fear under civil warlike conditions. From 1978 to 1989 more than 70,000 Indians were killed.

The massacre in the village of San Francisco, which is depicted in the film, took place on July 17, 1982.

While the film is fiction, it reflects actual events. It tells the story of 17-year-old Aschlop (Angeles Cruz), who witnesses a massacre where 273 inhabitants are killed. Her brother Mateo (Geraro Taracena) is arrested by the military police. With her family she flees across the border to Mexico, but later returns with her guardian spirit, the puma, to find her brother.

The film is loosely based on the experiences of Nobel Peace Prize winner Rigoberta Menchu, whose father, mother and brother were killed by the military. The filmmakers shot footage at refugee camps in Mexico with Mayan Indians appearing in many scenes.

TRAVELS IN MONGOLIA

I just had an opportunity to see German director Ulrike Ottinger's *Johanna d'Arc of Mongolia* (1989), a delightful fantasy trip to the breathtaking landscape of Inner Mongolia.

A wonderful long shot, reminiscent of Renoir, sets the scene on the Trans-Siberian Express, where seven women travelers meet, including an elegant ethnographer, a prim tourist, a Broadway chanteuse and an all-girl klezmer trio.

Each character is filmed in a somewhat different style to suit her personality. An evening of entertainment in the dining car is one of the film's highpoints. The style here is theatrical, even operatic.

When the train is ambushed, a band of Mongol horsewomen led by Princess Ulun Iga abduct the women travelers, taking them to their village. Here the pace of the film is lyrical, the exotic setting is enhanced by authentic Mongolian music. In a painterly style, Ottinger combines fantasy and reality as each woman confronts an unexplored part of herself.

The film is nearly three hours long. Give yourself over to it for an incredible journey.

Ottinger's other works include: "Pride," a segment of *Seven Women—Seven Sins*, and *Countdown*, a chronicle of the divided Germany's final days.

SOURCES:

The Vienna Tribunal: Women's Rights Are Human Rights, Complaints of a Dutiful Daughter and Johanna D'Arc. Women Make Movies, 462 Broadway, New York, NY 10013. 212/925-0606. Fax: 212/925-2052.

Defending Our Lives. Cambridge Documentary Films, P.O. Box 385, Cambridge, MA 02139. 617/354-3677.

Who Would Have Known, Commentary, Poetry, The Female Macs, Mas Alla De las Apariencias. Community TV Network, 2035 W. Wabansia, Chicago, IL 60647. 312/278-8500. Fax: 312/278-8635.

Crisis in Woodlawn: The Grace House Project. Marcia Dean, 6140 S. Woodlawn, Chicago, IL 60637. 312/493-2340 or 312/862-3377.

Foreign Talk. NAATA/CrossCurrent Media, 346 9th St., Second Floor, San Francisco, CA 94103. 415/552-9550. Fax: 415/863-7428.

Something Should Be Done About Grandma Ruthie. Fanlight Productions, 47 Halifax St., Boston, MA 02130. 617/524-0980.

The Daughter of the Puma. Ulf Hultberg Film, Trapstigen 2, S-181 31 Lidingo, Sweden. 46-8-765-0080. Fax: 46-8-767-0080.

—Elfrieda Abbe ♦

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people

Yearnings: The Home Project, a multi-media installation consisting of three home environments is a conceptual piece by media artist **Portia Cobb**. It was exhibited at the University of Wisconsin—Milwaukee Art History Gallery in November and December. Based on the writings of bell hooks, *Yearnings* reflects the diverse expressions by women faced with changes that involved domestic space.

The Council on Foundation's annual conference featured a presentation by **Dee Davis** and **Mimi Pickering** on the use of media by communities to tell their stories and confront their problems. The panel presentation, entitled "Our Stories, Our Truths," received the second highest ranking from conference participants. Pickering received a Guggenheim Fellowship to support her work on a documentary video collaboration with songwriter Hazel Dickens.

Holly Fisher was honored with a retrospective of her work at the Museum of Modern Art in New York. Her award-winning feature, *Bullets for Breakfast*, is described as a "Western filtered through a post-modern sensibility." It uses a rich mix of poetry, storytelling and moments from John Ford's *My Darling Clementine* to gradually unveil the seductive power of collective myths and stereotypes. For more information: Women Make Movies, 462 Broadway, 5th Floor, New York, NY 10013. 212/925-0606.

Mable Haddock received the Award of Excellence by the Columbus Urban League. This award is presented annually to individuals who show courage, vision and integrity in their work for equal opportunity. Haddock is the executive director of the National Black Programming Consortium.

Dialogues With Madwomen by **Allie Light** and **Irving Saraf** won an Emmy for Outstanding Interview Program. The moving piece features seven women—including the filmmaker—describing their experiences with manic depres-

sion, multiple personalities, schizophrenia, euphoria and recovery. For more information: Women Make Movies, 462 Broadway, 5th Floor, New York, NY 10013. 212/925-0606.

Soraya Mire, who produced the documentary, *Fire Eyes*, was a guest on Audrey Hope's cablecast program, *Reel Women*. The film concerns the practice of female circumcision in more than 40 countries, affecting 100 million women. *Reel Women* is dedicated to creating positive female role models in media. The show is now based in New York City. For more information: *Reel Women*, 30 W. 61st St., Apt. 16D, New York, NY 10023. 800/797-2199.

Swedish filmmaker **Gunvor Nelson** was a guest at the University of Wisconsin—Milwaukee, where she screened several experimental works, including *Kristina's Harbor*, an impressionistic depiction of daily life in Kristinehamn, where Nelson grew up. The film suggests how the city has changed in relation to its history. Nelson's work has been compared with that of Maya Deren.

Producer **Mindy Pomper** received the Roy W. Dean Film Grant for her work-in-progress, *Trailblazers: Unsung Military Heroines of World War II*. The award is worth more than \$15,000 in film stock, processing, camera rentals, and stage discounts. **Pamela Beere Briggs** was finalist for the grant for her documentary, *Women of Mystery*.

Cary Stauffacher's *Something Should be Done About Grandma Ruthie* was shown on the Chicago PBS station WTTW and at the Silver Images Film Festival in Chicago.

The American Film Institute newsletter *Dialogue* reported the following women participated in the 1994 AFI Directing Workshop for Women: director **Josephine Abady**, choreographer **Tandy Beal**, assistant director **Joyce Lewis Demps**, documentarian **Tami Gold**, actress **Margaret Ladd**, film editor **Melody London**, actress **Belito Moreno**, documentarian **Susana Monoz**, public television director **Lorraine Norrgard**, screenwriter **Vicki Patik**,

actress **Elizabeth Sung**, and cinematographer **Fawn Yacker**.

They were greeted by AFI Director **Jean Firstenberg** and Workshop supporter **Peg Yorkin**. The participants spent the first week in individual sessions with filmmakers who shared their experience. Editor **Carol Littleton** (*E.T.*) offered an introduction into cutting and its effect upon directing decisions; costume designer and producer **Anthea Sylbert** (*Chinatown* and *My Blue Heaven*) discussed visual design issues; and alumna/actress **Joyce Van Patten** (*Honeymoon in Los Vegas*) advised on directing the actor.

Then participants formed teams who helped one another shoot, crew and edit sample scenes.

Supported through the generosity of producer **Gale Anne Hurd**, activist **Peg Yorkin**, and the AFI Associates, the DWW was established in 1974—through the foresight of humanitarian **Mathilde Krim**—to provide talented women in the media arts an opportunity to demonstrate their abilities and skills as screen directors.

HUMBOLDT INTERNATIONAL FILM FESTIVAL

Rose Bond's Judge's Choice: **Isabel Herguera**, *Los Muertitos*. Greta Schiller's Judge's Choice: **Diane Kitchen**, *Roots, Thorns*. Martin Rose's Judge's Choice: **Michelle Fleming**, *Devotio Moderna*. Best of Its Category: **Betsy Weiss**, *Mother Load*. Honorable Mention Animation: **Brett Ingram** and **Christina Clum**, *Spent*. Civil Disobedience Award: **Ruth Hayes**, *Rein of the Dog*. Best Film Promoting Women's Issues: **Diane Ricard**, *Moments*.

For more information: Humboldt International Film Festival, Theatre Arts Department, Humboldt State University, Arcata CA 95521. 707/826-4113. Fax: 707/826-5494.

INTERNATIONAL DOCUMENTARY ASSOCIATION AWARDS

1995: *The Devil Never Sleeps*, **Lourdes Portillo**. This autobiographical journey is part cultural history, part mystery. The filmmaker returns to

Chihuahua, Mexico to investigate her uncle's death. *Eternity*, **Susan MacKinnon** (producer) and **Lawrence Johnston** (director). Explores an unusual urban phenomenon about a man who during his life scripted the word "eternity" in public places in Sydney. *Out of My Mind* by **Katie Cadigan**. A first person account of schizophrenia, focusing on the filmmaker's younger brother.

1994: *Black Harvest*, **Bob Connolly** and **Robin Anderson**. A real-life drama about two ambitious men vying for power, about two cultures racing toward head-on collision and about a dream that inadvertently turns sour. Set in the

highlands of Papua New Guinea.

Freedom on My Mind, **Connie Field** and **Marilyn Mulford**. Brings to life the dramatic story of the 1961-64 Mississippi Voter Registration Project and the subsequent formation of the Mississippi Freedom Democratic Party through the recollections of the remarkable men and women who participated in this movement to challenge the American political establishment.

I Am a Promise: The Children of Stanton Elementary School, **Susan** and **Alan Raymond**. Filmed over the course of a school year, the cinema verité documentary tells the story of a community in which children grow up outside the American dream, and where hope survives in their education. At an inner-city school in north Philadelphia, 90% of the students live below the poverty line and come from single-parent homes. The school is the primary stabilizing influence in the children's lives. The film recounts the saga of a devoted principal who is determined to bring equality in education to impoverished inner-city children but who ultimately resigns in frustration over her meager resources and the children's failing test scores.

For more information: International Documentary Association, 1551 S. Robertson Blvd., Suite 201, Los Angeles, CA 90035-4257. 310/284-8422. Fax: 310/785-9334. email: idf@netcom.com

NEW ENGLAND FILM/VIDEO FESTIVAL

Mary Kocol (Somerville, Mass.) received the CINE Labs Film Award for Conceptual Originality for *Is This Me?*. Through photographic fragments, Kocol constructs a fluid and unusual visual journey through family photos and histories in tribute to her father's family in Poland.

Laurel Chiten (Somerville, Mass.) received the Rule Broadcast Systems Outstanding Independent Video Award for *Twitch and Shout*, a poignant journey into the startling world of Tourette Syndrome, a genetic disorder that can cause a bizarre range of involuntary movements, obscene vocalizations and compulsions.

Mitch McCabe (Somerville, Mass.) was co-recipient of the DuArt Outstanding Student Film Award for *Playing the Part*, an angst-ridden, humorous essay, about the obstacles to being honest with her parents as she tries to tell them she is a lesbian.

Kimi Takesue (Leverett, Mass.) received the DuArt Outstanding Student Video Award for *Bound*, about the complexities of cultural identity.

Paula Gauthier (Brookline, Mass.) received the Eastman Kodak Experimental Film Award for *Le Poisson D'Amour*, which looks at the evolution of a lesbian relationship as seen through the reactions of various commentators.

Jane Gillooly (Cambridge, Mass.) received the Videomsmith Social Issue Documentary Award for *Leona's Sister Gerri*, which reconstructs the life of Gerri Santoro and the events leading to her death from an illegal abortion.

Nina Davenport (Cambridge, Mass.) received the September Productions Outstanding Independent Film Award for *Hello Photo*, which alternates scenes from life in India with scenes of Indian thrillers, musicals and melodramas.

Yvonne Andersen and **Dominic Falcone** (Lexington, Mass.) were presented the New England Animation Award, for *We Will Live Forever*, an environmental meditation about connecting to the "aborigine in all of us" in order to live in harmony with the earth. For more information: New England Film & Video Festival, Arts Extension Service, Division of Continuing Education, 604 Goodell Build-

ing, University of Mass., Amherst, MA 01003. 413/545-2360 and the Boston Film Foundation, 1126 Boylston St., Boston, MA 02215. 617/536-1540.

NYU TISCH SCHOOL OF THE ARTS AWARDS

1995 Mobil Awards: Carrie Blank, second prize for *Trouble*, about an odd kid who confronts her mother with a secret. **Anals Granofsky** and **Michael Swanhouse**, third prize for *Dead Letters Don't Die*, about a despairing postal employee in the Dead Letter Office who finds a reason to live when he reads the letters of a woman he never met.

Dean's Awards: Marya A. Cohn for *Developing*, about a mother and her daughter dealing with the mother's mastectomy.

For more information: NYU 25 W. Fourth St., New York, NY 10012-1199. 212/998-6796.

MIDWEST MEDIA ARTISTS ACCESS CENTER GRANTS (credit toward MMAAC membership, equipment and facility rentals).

Dianne De Boer, \$500, to produce *Women are Greater Than the Sum of Their Parts*, a PSA which will draw attention to, critique and turn on its head, the common practice of advertisers to objectify women's bodies.

Ghen Dennis, \$1,500, to produce *Anarchy for Beginners*, a short film which will fictionally construct scenes and images of the "war" between the sexes and to fill historical gaps that made women invisible.

Deborah Hardt, \$1,500, to produce a short documentary on demolition derbies, focusing on two rival brothers.

Leslie Raymond, \$1,500, to produce an experimental film based on the performances of pyrotechnic artist Stephen Rife.

For more information: MMAAC, 2388 University Ave., St. Paul, Minnesota 55114. 612/644-1912.

POETRY FILM/VIDEO FESTIVAL

East Coast Award Winners: Pamela Tauss and **Diana Abu-Jaber**, *Grape Leaves*; **Cathy Cook**, *A Deed Without a Name*; **Lisa Dilillo**, *Red*; **Yvonne Anderson** and **Dominic Falcone**, *We Will Live Forever*; **Nina Hasin** and **Ray McNiece**, *Boston Driving*; **Veena Cabrerros-Sud**, *Sisters n' Brothers*; **Robin Marlowe** and **Rumi**, *Paris Tarot*.

West Coast Winners: Elisabeth Spencer, *Due West*; **Sherry Thomas-Zon** and **S. Thomas-Zon**, *C. Middlebrook* and **S. Mericle**, *Beyond the Loss of the Breast*; **Alex Hakobian** and **Helen Keller**, *Walking in Darkness*.

For more information: National Poetry Association, Inc., Fort Mason Center, Building D, San Francisco, CA 94123. 415/776-6602.

PAUL ROBESON FUND FOR INDEPENDENT MEDIA

The following were among grant recipients: **Debra Levine**, \$3,000, for *Ace Against the Odds*, documenting women inmates organizing their lives to provide AIDS education; **Barbara Zahm**, \$4,000, for *America After Attica: Stories From Behind the Wall*, about the lives of three prisoners; **Pamela Roberts**, \$2,000, for *Backbone of the World: The Blackfeet*, about the Blackfeet Indian struggle to heal themselves and reforge their identity; **Debra Chasnoff & Helen Cohen**, \$2,000, for *Common Ground: The Community Land Trust Approach to Housing and Community Development*, about

organizing around building affordable housing; and **Stephanie Black**, \$5,000, for *No Country Is an Island*, about structural adjustment policies and how they affect the day-to-day lives of people of Jamaica.

For more information: The Paul Robeson Fund, Funding Exchange, 666 Broadway, #500, New York, NY 10012. 212/529-5300.

SAN FRANCISCO INTERNATIONAL FILM FESTIVAL.

The Silences of the Palace (Tunisia) by **Moufida Tlatli** won the Satyajit Ray Award and was second in the feature film Audience Awards. *A Litany for Survival: The Life and Work of Audre Lorde* (U.S.) by **Ada Griffin** and **Michelle Parkerson** received the Audience Award in the documentary category.

TORONTO INTERNATIONAL FILM FESTIVAL

The Air Canada People's Choice Award went to *Antonia's Line* (Netherlands/Belgium/U.K.) by **Marleen Gorris**. Third place went to *Unstrung Heroes* by **Diane Keaton**.

angles
WOMEN WORKING IN FILM & VIDEO

- **ANGLES**, a unique international publication covering women working in film and video, provides a resource for film and video artists, educators, libraries, film schools, media centers and mass media.
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in progress

Andrea Leland is producing a documentary about the Garifuna (Black Caribs) of Belize. The Garifuna are descendants of Africans and aboriginal people with a strong Amazonian tradition. Although their ancestors resisted slavery in the West Indies, they were forced into exile in the late 1700s by the British army. Currently the Garifuna live as a minority group within Central America and the United States. The project is a collaborative effort between Nine Morning Productions, the National Garifuna Council of Belize and the Progressive Garifuna Alliance of Chicago. It is part of Beacon Street Gallery's Cultural Heritage Program. A 10-minute trailer will be available soon. For more information: Andrea Leland, 1200 Judson Ave., Evanston, IL 60202. 708/864-7746. Fax: 708/869-5540. e-mail: aeeland@merle.acns.nwu.edu

Several women in the Chicago area have formed a new company, Eyes Open Productions, to produce documentary programs on women's issues and human rights for broadcast on public television and screenings for schools, libraries, women's groups and the general public. One of its projects is *Women With Voices*, a 3-part documentary series created in response to the Fourth U.N. World Conference on Women in 1995. The program will tell several stories from the international grassroots women's movement of women who are changing the world by changing their communities.

For more information: Eyes Open Productions Inc., 934 W. Belle Plaine, No. 3, Chicago, IL 60611. 312/296-9642.

in distribution

Mother of the River, a 28-minute feature by **Zeinabu irene Davis** has been released by Wimmin with a Mission Productions. For more information: Wimmin With a Mission Productions, 708/476-1164. Fax: 708/467-2889.

Only the Brave by **Ana Kokinos**. This realistic drama examining teenage desperation and rebellion is set in the outer suburbs of Melbourne. The film focuses on the friendship be-

tween two troubled Greek-Australian girls and what transpires when they attempt to escape their hostile surroundings. *Only the Brave* received the Best Film Award at the 1994 Melbourne International Film Festival and the Sydney Film Festival, and the Audience Award for Best Feature at the 1994 San Francisco Lesbian & Gay Film Festival. For more information: Kahn & Jacobs, Inc., Public Relations, 126 5th Ave., 9th Floor, New York, NY 10011. 212/647-1850. Fax: 212/647-1851.

Justice in the Coalfields, **Anne Lewis**, documents the United Mine Workers strike against the Pittston Coal Company. The hourlong video also explores the strike's continuing impact on coal field communities. For more information: Appalshop Film and Video, 306 Madison St., Whitesburg, KY 41858. 606/633-0108. Fax: 606/633-1009. e-mail: Appalshop@aol.com

A Tale of Love by **Trinh T. Minh-Ha** has been released by Women Make Movies. The film follows the quest of two women in love with love. Loosely inspired by "The Tale of Kieu," the Vietnamese national poem of love, written in the early 19th century. For more information: Women Make Movies, 462 Broadway, 5th Floor, New York, NY 10013. 212/425-0606.

Charm School by **Zola M. Mumford** is a recollection of an African American adolescent girl about events leading to her aunt's decision to send her and her cousin to a neighborhood charm school. Mumford recently completed *Dear Little Sweet Thang 'Nita*, in which an aspiring photographer in her early twenties puzzles over her identity. The film uses words and images to challenge prejudices outside and within middle-class African-American life.

For more information: Gumbo Film Group, PO Box 22565, Seattle, WA 98122-0565. 206/328-8618. email: Jam-balaya@aol.com

Baseball Girls by **Lois Siegel** uses animation, archival stills and live-action footage to detail the history of women's participation in the world of baseball and softball. For more information: Rose Mangone, National Film Board of Canada, Ontario Centre, 150 John St., Toronto, Ontario, Canada M5V 3C3. 416/973-9094, Fax: 416/973-4735. or Lois Siegel e-mail: AK821@freenet.carleton.ca

She Lives to Ride by **Alice Stone** profiles five charismatic

women bikers. It uses archival footage and interviews with the women as well as pop imagery that perpetuates stereotypes of "chicks on bikes." Cinematography is by Maryse Alberti. Sound track by Mason Daring. For more information: The Public Theater, 425 Lafayette St., New York, NY 10003. 212/598-7100.

Facets Multimedia released a six-part series, "What Do Those Old Films Mean?," that looks at how film and history shed light on each other. The series was produced by Britain's Channel 4 and the French Ministry of Culture. It was written and directed by film historian Noel Burch. Burch shows films from the U.K., U.S., Denmark, France, the Soviet Union and Germany to examine the social and political context in which they were made.

Included in the series is *Denmark 1902-14: She!*, which shows the image of the emancipated woman many years in advance of European and American films. Another section, *U.S.S.R. 1926-30: Born Yesterday*, shows how the revolution changed the roles of women in everyday life. For more information: Facets Multimedia Inc., 1517 W. Fullerton Ave., Chicago, IL 60614. 312/281-9075 or 800/331-6197.

New video releases about health care and gerontology from Fanlight Productions: *Buying Time: The Media Role in Health Care*, **Deni Elliott**, **Wendy Conquest** and **Bob Drake**. The documentary is thoughtful and disturbing in examining the role of the media in determining the allocation of health care resources. Fanlight also has a psychology and mental health video collection.

A Choice Among Risks: Physical Restraints Rejected, **Alice Herb** and **Nancy Neveloff**. Two nursing home residents, along with their family members and caregivers, confront the issues of risk involved in the use of physical restraints. This documentary examines the ethical and practical issues involved in developing innovative restraint-free environments to maximize resident autonomy and well-being.

For more information: Fanlight Productions, 47 Halifax St., Boston, MA 02130. 800/937-4113. Fax: 617/524-8838.

Post Modern Sisters is offering four programs of films by women: "Blood Sisters: Women Breaking Ground" is a collection of eight short films by San Francisco-based women who speak out on a variety of issues,

including racism, suicide and homelessness. For more information: PMS, 728 Treat St., San Francisco, CA 94110. Lisa Austin: 415/648-3810. Susanne Fairfax: 312/486-5167. e-mail: sfairf@artic.edu

New releases from Video Data Bank include: *German Song*, by **Sadie Benning**, a lyrical short musing on a disengaged youth and gray afternoons spent wandering; *Linda Montano: Seven Years of Living Art* by **Maida Barbour**, about the artist's seven-year performance piece; *My Failure to Assimilate* by **Cecilia Dougherty**, about the high price of becoming visible on your own terms; and *The Couple in the Cage* by **Coco Fusco** and **Paula Heredia**, an outrageous performance art piece that questions the morality of exhibiting human beings as curiosities while illustrating the value of comic fiction to address historical truths and tragedies.

For more information: Video Data Bank, School of the Art Institute of Chicago, 37 S. Wabash Ave., Chicago, IL 60603. 312/345-3550. 312/541-8073.

deadlines

BACA Film & Video Festival. Deadline: Jan. 15. Seeks independent film and video work. Festival: March/April. For more information: BACA/The Brooklyn Arts Council, 195 Cadman Plaza, West Brooklyn, NY 11201. 718/625-0080.

New Directors/New Films. Deadline: Mid-January. Accepts 35mm and 16mm films completed in '95-'96. Features and shorts in all genres. Must be New York premier. Festival: March 22-April 7. For more information: New Directors/New Films, Film Society of Lincoln Center, 70 Lincoln Center Plaza, New York, NY 10023. 212/875-5610. Fax: 212/875-5636.

Silver Images Film Festival. Deadline: Jan. 15. Seeks films and videos—all genres—that honor and celebrate the lives of older adults. Festival: May 16-18. For more information: Terra Nova Films, 9848 S. Winchester Ave., Chicago, IL 60643. 312/881-8491. Fax: 312/881-3368.

Videoscape: Asian American Video Showcase.

Deadline: Jan. 15. Shows works by Asian and Asian American video artists. Festival: April. For more information: Videoscope, Asian CineVision, 32 E. Broadway, New York, NY 10002, 212/925-8685. Fax: 212/925-8157.

U.S. Super 8mm

Film/Video Festival. Deadline: Jan. 19. Seeks Super-8 films for screening at Rutgers. Festival: Feb. 9-10. For more information, U.S. Super-8 Film/Video Festival, Rutgers University Program in Cinema Studies, Rutgers, 43 Mine St., New Brunswick, NJ 08903. 908/932-8484. Fax: 908/932-1936. e-mail: NJMAC@aol.com

New England Film & Video Festival:

Deadline: Jan. 22 (independents), Feb. 5 (students). Seeks independent works by filmmakers who are residents of New England. Festival: May 9-11. For more information: Boston Film & Video Foundation, 1126 Boylston St., Suite 201, Boston, MA 02215. 617/536-1540. Fax: 617/536-3576. e-mail: bfvf@aol.com

New York Lesbian and Gay Film Festival. Deadline: Jan. 30. All genres and any length. Festival: June. For more information: The NY Lesbian and Gay Film Festival, 462 Broadway, Ste. 510, New York, NY 10013. 212/343-2707. Fax: 212/343-0629.

Forum for the Psychoanalytic Study of Film Essay Prize. Deadline: Feb. 1. The Forum will award a prize of \$750 for the best essay on film from a psychoanalytic perspective. Psychoanalysts and film scholars will judge the essays. The Forum is a national interdisciplinary group composed of clinicians, film scholars, filmmakers and others, who apply psychoanalytic understanding to film. For more information: Judith H. Stevenson, 3502 36th St., N.W., Washington, DC 20016. 202/363-8534.

Chicago Latino Film Festival. Deadline: Feb. 1. Presents recent cinema from Spain, Portugal, Latin America and the U.S. by or about Latinos. Festival: April 12-22. For more information: Pepe Vargas, Chicago Latino Film Festival, Columbia College, 600 S. Michigan Ave., Chicago, IL 60605. 312/431-1330. Fax: 312/350-0629.

CINE Golden Eagle Awards. Deadline: Feb. 1. Selects outstanding 16 and 35mm films and 3/4" and 1/2" videos. Features documentaries and shorts by professionals and amateurs are

eligible. Awards: Spring. For more information: CINE, 1001 Connecticut Ave., NW, No. 638, Washington, D.C. 20036. 202/785-1136. Fax: 202/785-4114.

Humboldt International Film Festival. Deadline: Feb. 1 (video), March 1 (film). The oldest student run film festival in the U.S. Accepts all genres, 16mm and Super-8 films under 45 minutes long. Emphasis on independent and experimental filmmaking. Festival: April 2-6. For more information: Humboldt International Film Festival, HSU Theatre Arts Dept., Arcata, CA 95521. 707/826-4113. Fax: 707/826-5494. e-mail: filmfest@axe.humboldt.edu

National Media Owl Awards. Deadline: Feb. 1. Seeking films and videos about aging or the aged. Awards ceremony: May 15. For more information: Ray Bradford, National Media Owl Awards, The Retirement Research Foundation, 1440 N. Dayton St., Chicago, IL 60622. 312/951-0678. Fax: 312/951-5717.

Taos Talking Picture Festival. Deadline: Feb. 1. A multicultural celebration of cinema artists. Focuses on media literacy, Native Americans, Latino filmmakers and the Southwest. Festival: April 17-21. For more information: Taos Talking Pictures, 216M N. Pueblo Rd., #216, Taos, NM 87571. 505/751-0637. Fax: 505/751-7385. e-mail: taos-film@laplaza,taos.nm.us

Ann Arbor Film Festival. Deadline: Feb. 15. Seeks independent works in all categories and genres. Format: 16mm. No video accepted for pre-screening. Festival: March 12-17. For more information: Ann Arbor Film Festival, P.O. Box 8232, Ann Arbor, MI 48107. 313/995-5356. Fax: 313/995-5396. e-mail: vicki@honeymann.org

San Francisco International Lesbian & Gay Film Festival. Deadline: Feb. 13. Seeks films and videos by and about lesbians and gay men. Festival: June 21-30. For more information: Frameline, 346 9th St., San Francisco, CA 94103. 415/703-8650. Fax: 415/861-1404.

U.S. International Film Festival. Deadline: March 1. Seeks film and video covering business, industry, entertainment, history, documentary, art & culture, and more. For more information: U.S. International Film & Video Festival, 841 N. Addison Ave., Elmhurst, IL 60126-1291. 708/834-7773. Fax: 708/834-5565.

Jewish Video Competition. Deadline: March 31. Welcomes entries of Jewish themes from every level and category of production. Also welcomes interactive media. For more information: Video Competition, Judah L. Magnes Museum, 2911 Russell St., Berkeley, CA 94705. 510/549-6950. Fax: 510/849-3650. e-mail: wchayes@aol.com

festivals

Black Maria Film & Video Festival. Jan.-May. Jersey City, NJ. Features independent, non-commercial works of any style or genre. For more information: Black Maria Film & Video Festival, Dept. of Media Arts, Jersey City State College, 203 West Side Ave., Jersey City, NJ 07305. 201/200-4043. Fax: 201/200-3490.

Slamdance. Jan. 19-25, Park City, Utah. Focuses on films of all genres by new directors in the low-budget arena. The market includes works in progress and scripts. For more information: Slamdance, 2633 Lincoln Blvd., #536, Santa Monica, CA 90405. 310/285-8496.

Montreal International Festival of Films & Videos on Art. March 12-17. Shows works related to sculpture, architecture, design, crafts, fashion, decorative arts, museology, restoration, photography, cinema. For more information: Festival International du Film sur l'Art, 640 Rue St. Paul Ouest, Bureau 406, Montreal, Quebec H3C 1L9, Canada. 514/874-1637. 514/874-9929.

Women in the Director's Chair International Film and Video Festival. March, Chicago. Dedicated to exhibiting and promoting work by women artists that reflects a diversity of cultures, experiences, and styles. For more information: WIDC, 3435 N. Sheffield #202, Chicago, IL 60657. 312/281-4988. Fax: 312/281-4999.

Black Filmworks Festival. April, Oakland. Showcases diverse works about the Black experience as interpreted by Black filmmakers from the Americas, Africa, the Caribbean and Europe. For more information: Black Independent Film and Video Competition, 405 14th St., Suite 515, Oakland, CA 94612. 510/465-0804. Fax: 510/839-9858.

opportunities

American Cinematheque. Seeking short films to screen as part of monthly film series at the Directors Guild. For consideration send 1/2" video. An optical 16mm or 35mm film must be available. For more information: Programming Manager, American Cinematheque, 1717 Highland, Suite 814, Hollywood CA 90028. 213/466-1529.

Art of Film Database. Seeks film and video for listing in a computer index. For more information: Art on Film at Columbia University, 2875 Broadway, 2nd Floor, New York, NY 10025. 212/845-9570. Fax: 212/854-9577.

Axlegrease. Squeaky Wheel/Bufalo Media Resources produces a weekly half-hour public access cable show, Axlegrease, which showcases a variety of independent film and video. All genres accepted. No longer than 28 minutes. For more information: Squeaky Wheel, 175 Elmwood ave., Buffalo, NY 14201. 716/884-7172. e-mail: wheel@freenet.buffalo.edu

Black Entertainment Television. Seeks films and TV projects by black independent filmmakers or producers to be presented in the "Black Vision" segment of "Screen Scene." For more information: Black Entertainment Television, 1899 9th St., NE, Washington, DC 20018. 202/636-2400.

Center for Contemporary Arts. Seeks documentaries, shorts, animation, experimental works and features for its Cinematheque program. For more information: Center for Contemporary Arts, 291 E. Barcelona Rd., Santa Fe, NM 87501.

The Cinema Guild. Seeks new documentary, fiction, education, and animation work for distribution in all markets. For information: The Cinema Guild, 1697 Broadway, Suite 506, New York NY 10019. 800-723-5522. Fax: 212/246-5525.

Cinema One. A national television program showcasing independent filmmakers and their latest works is now accepting submissions of feature-length films and documentaries. Program format will include filmmakers speaking about their work. Submit VHS for preview along with background information concerning the film, its completion status, and filmmaker availability for interview. For more information: Cinema One, 607 North Rossmore, #106, Los Angeles, CA 90004.

Cineteca De Cine Accion. Seeks films and videos by and

about Latinos for regular screening series. For more information: Cine Accion, 346 9th St., San Francisco, CA 94103. 415/553-8151.

Cinequest. Half-hour weekly TV series seeks independent cinema and video. Looking for films and videos less than 20 minutes for cable show. The idea is to stretch perceptions of conventional TV and expose viewers to the scope and talent of independents. For more information: Cinequest Productions, 2550 Alafaya Trail, Apt. 8100, Orlando, FL 32826. 407/658-4865.

Cinewoman. Los Angeles-based nonprofit dedicated to the advancement of women filmmakers has launched a new screening series of films written, directed and produced by women. Films for future screenings accepted on an ongoing basis. For more information: Cinewoman, 9903 Santa Monica Blvd., Suite 461, Beverly Hills, CA 90212. 310/855-8720.

Educational Productions seeks new videos on early childhood special education, and parent education for distribution. Contact: Linda Freedman, Educational Productions, 7412 SW Beaverton Hillsdale Highway, Portland, OR 97225. 800/950-4949.

Electronic Arts Grants Program. Support for exhibitions and events, tape or equipment rental, artists' fees; expenses for interdisciplinary exhibits including audio and video, residencies, workshops, technical assistance, research projects. For more information: Sherry Miller Hocking, Electronic Arts Grants Program, Experimental Television Center LTD, 180 Front St., Oswego, NY 13827. 607/687-1423.

Essential Cinema Group. Non-profit group promotes exposure and attention to the growing community of filmmakers in the Northwest. Seeks films, filmmakers and volunteers to help reach its goals. Creating a filmmaker's archive which includes in-depth files documenting the works of individual filmmakers. Also seeks newsletter submissions. For more information: Essential Cinema Group, 2011 Fifth Ave. #301, Seattle, WA 98121-2502.

Eyes Open Production. Seeks dedicated volunteers or interns for unpaid positions in mostly female non-profit company. Current production is documentary, *Global Grassroots Women's Movement*. Computer (Word-Perfect), grant-

writing, PR, fund-raising, editing, research or budgeting experience extremely helpful for you and us. Volunteers needed on immediate on-going and per-project basis. For more information: Carol Kimball or Corinne Whitney, Eyes Open Production, 934 W. Belle Plaine, #3, Chicago, IL 60613. 312/296-9642. e-mail: Eyes-Open@aol.com.

Fanlight Productions. Seeks new works on health care, mental health, disabilities, sexuality and related issues. For more information: Fanlight Productions, 47 Halifax St., Boston, MA 02130. 800/937-4113.

Film & Video Arts Grants. Offers grants to support film presentations by N.Y. state nonprofit organizations. Offers matching rental groups up to \$300 and speakers fees up to \$200. Independent and rare films have priority. For more information: Film/Video Arts, 817 Broadway, New York, NY 10003. 212/673-9361.

47 Galleries. Seeks narrative, experimental, documentary, animation, and performance films and videos to be sold through computer bulletin board service. Send VHS tapes. For more information: 47 Galleries, 2924 Bellevue Ave., Los Angeles, CA 90026.

Handi-Capable in the Media. Non-profit seeks video productions about people with disabilities to air on Atlanta's public access TV. For more information: Handi-Capable in the Media, 2625 Piedmont Rd., Ste. 56-137, Atlanta, GA 30324.

Independent Short Cinema. Monthly series of experimental, narrative and animation shorts, seeks work on 16 and 35mm. (30 min. maximum). For more information: Pike Street Cinema, 1108 Pike St., Seattle, WA 98101. 206/682-7064.

Internews. Searching for works of international interest related to environment, culture and music for broadcast on independent television stations in the former Soviet Union. For more information: Liduina Van Nes, Internews, 3220 Sacramento St., San Francisco, CA 94115.

Journal of Creative Visual Learning. Interdisciplinary publication seeks a broad variety of articles including theoretical, historical, clinical and classroom applications of creative visual learning with multi-media. Submissions must be original material and reflect actual experience. For more information: Richard L. Austin, College of Architecture, University of Nebras-

ka-Lincoln, Lincoln, NE 68588-0105. 402/472-9277.

Latin American Video Archive (LAVA). International Media Resource Exchange has developed a cooperative project to facilitate access to, and distribution of, film and video materials made by Latin American independent producers. The archive includes 803 tapes, tape search service, database of more than 3,400 titles and a soon to be published directory. For more information: IMRE, 124 Washington Place, New York, NY 10014. 212/463-0108. Fax: 212/243-2007.

Latino Collaborative and Downtown Community TV Center. The center has a bi-monthly screening/forum to present new works by Latino film and videomakers. If you would like to have your work considered for upcoming evenings, please send a preview tape (3/4" or VHS) to Latino Collaborative, 280 Broadway, Rm. 412, New York, NY 10007. 212/732-1121.

Lesbians in the Creative Arts. Seeking video with lesbian content for screening and possible distribution. For more information: Video, Suite 443, 496A Hudson St., New York, NY 10014.

The Lila Wallace Reader's Digest Fund International Artist Program. The program helps people in America develop greater appreciation for the roles of the arts in different cultures. The program enables visual artists to work outside the U.S. for up to six months, then share their experiences in various community settings across the country when they return home. For more information: Lila Wallace-Reader's Digest Fund International, 261 Madison Ave., 24th Floor, New York, NY 10016. 212/953-1200.

Live Oak Media. Seeks documentary, narrative and experimental video and computer graphics for exhibition and presentation. For more information: Bob Doyle, Live Oak Media, 847 S. Goodman St., Rochester, NY 14620. 716/442-8060.

Los Angeles Contemporary Exhibitions. Will consider recently completed video art, experimental documentaries and other innovative film and video. Uses 1/2" or 3/4" tapes. For more information: LACE, 6522 Hollywood Blvd., Hollywood, CA 90028. 213/624-5650.

Media Center at Visual Studies Workshop. Offers one-month residencies for media artists with facilities and time to develop work. Studio access, living space and \$1,000 honorarium. For more information: Artist-In-Residence Program, Visual Studies Workshop, 31 Prince St., Rochester, NY 14607. 716/442-8676.

Money for Women. The Money for Women/Barbara Deming Memorial Fund offers grants to individual feminists active in the arts and whose work speaks for peace and social justice. Deadlines in June and Jan. For more information: Money for Women/Barbara Deming Memorial Fund, PO Box 40-1043, Brooklyn, NY 11240-1043.

Native Voices. Seeking proposals for two half-hour cultural affairs programs by and for Montana Native Americans. For more information: Native Voices Public Television Workshop, Dept. of Film & TV, Montana State University, Bozeman, MT 59717. 406/994-6223.

New Day Films. Distribution cooperative for social issue media, seeks energetic independent film and video makers with challenging social issue documentaries for distribution to non-theatrical markets. Now accepting applications for membership. For more information: New Day Film Library, 22D Hollywood Ave., Ho-Ho-Kus, NJ 07423. 201/652-6590 or 914/485-8489 (membership). Fax: 201/652-1973.

Newton Television Foundation. Seeks proposals from independent producers for documentaries on issues of public concern. For more information: The Newton Television Foundation, 1608 Beacon St., Waban, MA 02168. 617/965-8477. e-mail: ntf@tmn.com

Offline. Seeks video works by regional and national artists for experimental show that airs weekly on access channels in New York State, Milwaukee, Wis., and San Francisco. Submissions should not exceed 20 minutes. Formats: 3/4", SVHS or VHS. For more information: Offline, 203 Pine Tree Rd., Ithaca, NY 14850.

Open Wide. Seeks submissions of 30 sec. to 20 min. on 16mm, VHS, Hi8 or 3/4". The concept of this half-hour Canadian TV series is to stretch the perceptions of conventional television. For more

information: CBC Manitoba, 541 Portage Ave., Winnipeg, Manitoba, R3B 2G1, Canada. 204/788-3111.

PMS (Post-Modern Sisters). Touring exhibition looking for innovative short films by women for future programs. For more information: PMS, 728 Treat Avenue, San Francisco, CA 94110. Lisa Austin, 415/648-3810 or Susanne Fairfax, 415/751-3507.

Polish Cable. TV Polonia is seeking independent programs—family, entertainment, sports, drama or reality—for Polish cable TV network. For more information: TV Polonia, Stefan Kelly, Southfield Park Tower 1 #700, 12835 E. Arapahoe Rd., Englewood, CO 80112.

Rights and Wrongs. Human rights global television news magazine seeks input from independent producers. Looking for producers who have investigated abuses and interviewed victims or experts, shot video footage documenting human rights heroism and violation, or completed documentaries. For more information: Rights and Wrongs, The Global Center, 1600 Broadway, Ste. 700, New York NY 10019. 212/246-0202. Fax: 212-26-2677.

The Second Wave. A four-part women's series on the contemporary women's movement seeks archival materials including stock footage, home movies, photos and posters. Activists who participated in the movement are invited to make and send video tapes of their personal movement memoirs to be used in researching and developing the series. Individuals interested in videotaping memoirs can contact Women Make Movies to receive a list of questions as a guide. For more information: Terry Lawler, Director of Development and Production, Women Make Movies, 462 Broadway, 5th Floor, New York, NY 10013. 212/925-0606. Fax: 212/925-2052.

TriCoastal Films. Seeks short films by women for possible broadcast. All genres accepted. Send VHS copy. For more information: L. Bernhardt, TriCoastal Films, 3 Sheridan Square, New York, NY 10014.

Windows Media Resource. Seeks film and video listings for a media directory of independently produced programs for school age youth. Listings are free and should be appropriate for K-12 grades. For more information: Windows

Media Resource, 323 Piper St., Healdsburg, CA 95448.

Women Make Movies. Seeks submissions of films and videos that include video and filmographies, bibliographical information and data for women of color media arts database. For more information: Dorothy Thigpen, Women Make Movies, 462 Broadway, 5th Fl., New York, NY 10013.

Wonderland Films. Seeking outstanding, critically acclaimed independent films, not necessarily recent, for distribution in French speaking territories. For more information: Wonderland Films, 7733 Willow Glen Road, Los Angeles, CA 90046. 213/650-0637. Fax: 213/656-0434.

World African Network. 24-hour, pay cable channel, offering programming made by, for and about people of African descent, is screening films and videos for possible licensing. Programming will include children's programs, fiction films, sports, music, news and informational shorts from the African diaspora. For more information: World African Network, 5120 Goldleaf Circle, Suite 380, Los Angeles, CA 90056. 213/229-3300. Fax: 213/119-3344. Or in NY, 212/316-6991. Fax: 212/316-6884.

publications

Alternative Exhibition Information of the Universe 2 (Film Arts Foundation, \$7). A resource guide to ongoing alternative exhibition venues. For more information: AEIOU2, FAF, 346 9th St., Second Floor, San Francisco, CA 94103.

Architecture on Screen (G.K. Hall & Co., hardcover, \$65; paperback, \$35). A selective guide to more than 900 films, videos and videodiscs in the fields of architecture, landscape architecture, historic preservation, and city and regional planning. For more information: G.K. Hall & Co., Macmillan Publishing Co., 100 Front Street, Box 500, Riverside, NJ 08075-7500. 212/702-6789.

Community Television in the U.S.: A Sourcebook on Public, Educational, and Governmental Access by Linda K. Fuller. (Greenwood Publishing Group Inc., \$65). A one-volume collection that describes community television in terms of history, technical characteristics and legal, economic, political and social and local concerns. Greenwood

ANGLES

A limited number of back issues are available.

To order send check to *Angles*, PO Box 11916 Milwaukee WI 53211.

- VOLUME 1, NUMBER 1.** Interviews: **Barbara Trent** on the making of "The Panama Deception." Artist/exhibitor **Janice Findley** on New Film/New City alternative/independent film programming in Seattle. Essay by award-winning video-maker **Jill Petzall**. Festival: Montreal International Festival of Films and Videos by Women (1991). *Angles* mission statement on cover. **Sold out.**
- VOLUME 1, NUMBER 2.** Interviews: **Zeinabu irene Davis** (cover), "A Powerful Thang." **Nancy Kelly**, "A Thousand Pieces of Gold." Essay: "Alternative Visions," **Maria Benfield**. Festivals: Toronto International Film Festival (1991), New York Film Festival (1991). **\$5.**
- VOLUME 1, NUMBER 3.** Interviews: **Cathy Cook** (cover), "The Match That Started My Fire," "June Brides" and "Bust Up." **Mira Nair**, "Mississippi Masala." **Joy Rencher** on her post-production company in L.A. Festivals: Slice of Life and the American Film Institute National Video Festival. Reviews: "You(r) SEx and Other Stuff," **Katherine Hurbis-Cherrier**. Films from China. **\$10.**
- VOLUME 1, NUMBER 4.** Interviews: **Amy Harrison** (cover), "Guerrillas in Our Midst." **Rea Tajiri**, "History and Memory: Akiko & Takashige." Articles: Documentary filmmaking in Poland, **Maria Zmarz-Koczanowicz**. Reviews: "Guerrillas in our Midst," and "History and Memory." **Sold out.**
- VOLUME 2, NUMBER 1.** Interviews: **Leslie Harris** (cover), "Just Another Girl on the IRT." **Clara Law**, "Autumn Moon," "Farewell China," and "The Reincarnation of the Golden Lotus." **\$5.**
- VOLUME 2, NUMBER 2.** Interviews: **Maggie Greenwald** (cover), "The Ballad of Little Jo." Canadian filmmaker **Dorothy Todd Henaut**, "Firewords," "Not a Love Story," "Heartbeats. **Stacy Cochran**, "My New Gun." Festivals: Women in the Director's Chair (1993). **Sold out.**
- VOLUME 2, NUMBER 3.** Latin American Filmmakers (cover). Interviews: **Maria Luisa Bemberg**, **Marianne Eyde**, **Lita Stantic**, **Dana Rotberg**, **Guita Schyfter**. Festivals: Festival del Nuevo Cine Latino Americano (Cuba, 1993), Toronto International Film Festival (1993), Montreal World Film Festival (1993). **\$5.**
- VOLUME 2, NUMBER 4.** Women Behind the Lens (cover). Interviews: Camerawomen—**Kelly Elder McGowen**, **Michelle Crenshaw**, **Estelle F. Kirsh**, **Gurinda Chadha**, "Bhaji on the Beach." **Allie Light**, "Dialogues With Madwomen." Articles: Media activism. How to see more feminist work? **\$5.**

Publishing Group Inc., 88 Post Rd. West, PO Box 5007, Westport, CT 06881-5007. 203/226-3571. Fax: 203/222-1502.

Genders. Genders will now publish twice a year instead of three times a year. The publication is expanded and includes more essays in a book format. Subscriptions are \$35 a year. For more information: Genders, New York University Press, Bobst Library, 70 Washington Square South, New York, NY 10012. 212/998-2575. Fax: 212/995-3833.

ImMEDIate Impact is a newsletter on social change, published by Media Network, a national membership organization committed to the development and use of alternative media to promote social change. For more information: Media Network, 39 W 14th St., Suite 403, New York, NY 10011. 212/929-2663. Fax: 212/292-2732.

IQ. A popular-format quarterly published by the National Council for Research on

Women. IQ is a resource for information affecting the lives of women and girls. Subscriptions are \$35/4 issues. For more information: The National Council for Research on Women, 530 Broadway, 10th Floor, New York, NY 10012-3920. 212/274-0730. Fax: 212/274-0821.

Facets Spanish and Latin American Video Catalog (free). A new catalog of films on video and laser disc from Spain, Mexico, Argentina, Brazil, Portugal, Venezuela, Colombia, Peru, Cuba and the Caribbean. Lists dozens of documentaries about Latin American artists, writers and poets. For more information: Facets Video, 1517 W. Fullerton Ave., Chicago, IL 60614. 800/331-6197.

MoonRabbit Review (Journal, \$17/year). Features work by Asian Pacific American writers and artists. Features fiction, poetry, non-fiction, translations, film/book reviews. For more information: MoonRabbit Review, 2525 Arapahoe Ave., Suite E4-230, Boulder, CO 80302.

Shaking the Money Tree: How To Get Grants and Donations for Film & Video by Morrie Warshawski (Michael Wise Productions, \$24.95) A guide for producers, writers, directors and entrepreneurs with step-by-step guidelines on fundraising from concept to completion. For more information: Michael Weise Productions, 4345 Laurel Canyon Blvd., Suite 234, Studio City, CA 91604. 818/379-8799. 818/986-3408.

Women's Audio-Visuals in English (Office Women's Studies Librarian, University of Wisconsin - Madison, 88 pages, \$2). Listing of 800 audiovisual titles by and about women produced between 1985-1990. The annotated guide to films, videos, audiocassettes and filmstrips includes complete ordering information with names and addresses of distributors, plus title and subject indexes. For more information: Women's Studies Librarian, 430 Memorial Library, 728 State St., Madison WI 53706.

Women and Film: A Sight and Sound Reader, edited by Pam Cook and Philip Dodd (Temple University Press; \$44.95, cloth; \$16.95, paperback). A collection of contemporary essays about women in front of and behind the camera reprinted from Sight and Sound. Writers include Carol J. Clover, Manohla Dargis, Irene Kotlarz, Angela McRobbie, Carole Angier and Andrea Stuart. For more information: Temple University Press, Broad and Oxford Streets, Philadelphia, PA 19122. 215/204-8787. Fax: 215/204/4719.

Women of Color Organizing for Transformation, written and edited by Rinku Sen (United States Contact Group of the Urban-Rural Mission, \$6, individuals; \$8, institutions; include \$1, postage and handling). Women of color talk about their work as community activists. The book documents the power of organizing for social change. For more information: US/URM, PO Box 240, Durham NC 27702. 919/683-3145. Fax: 919/683-3428.

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On waiting and working

BY PORTIA COBB

So being a woman—you can wait. You must sit quietly without a chip...like Buddha—who brown like I am—sat entirely at ease...Perhaps Buddha is a woman.”

When I first read this quote by Marita Bonner, an African American author, a publisher of dramas, essays, short stories and serial fiction during the Harlem Renaissance, it made me reflect on my own development as an artist.

Looking back, I realize that making my work has been like waiting. What it has become today is the culmination of many interests and experiences. I have worn many hats over the years. I have been a poet, journalist, performance artist, graphic artist, musician, radio personality, student, seamstress, filmmaker, video artist and mother. Somehow all of these attributes have re-emerged, have become integrated into the work I am making today.

Development has been, and is at times incremental...slow. When I resumed my education as an undergraduate, I was 30. I had one child. She was five. When I completed graduate school, I was 37 with two children. In spite of being somewhat anchored by my personal circumstances, I have been able somehow to make my work, to be an artist.

Sometimes I am called a filmmaker...this means that I went to film school and am capable of making films, though that isn't exactly what I do. I think of myself as a film/video artist...because I like to have the freedom to move back and forth between mediums. Since the completion of film school in 1991, video has been my medium. Today, my work originates in video. Then, my work originated in film and was completed in video. The decision to shoot film and transfer it to video and complete it as a video was economic. I loved the fact that film could be touched, crafted...but I realized that I had a therapeutic response to it. I would shoot film, process the film and spend an eternity editing the film. It reminded me of sewing. I loved to put it together and take it apart. I could never complete a story for this reason. Every time I sat down to assemble the pieces of the story on the flatbed, it became a different story. I could add and subtract images as often as I wanted, and the story would continue to change. So I began transferring film to videotape. It was more immediate, accessible. I could make it as visually dense as I wanted. I could change its speed, its color, its pitch and its length as often as I liked and complete the task.

My work has centered primarily on social conditions. *An Oakland Story* (1990) was an investigative work and sought answers to problems of identity. By 1992, I continued to make investigative videos, but I knew that they were not conventional documentaries. I was beginning to incorporate some of the other mediums I'd been exposed to over the years. I began to recognize the poetry, the

graphics, the broadcast presence and performance becoming manifest in the way I went about making my work. *No Justice No Peace!*, a work that later would receive global recognition, originated in video. It focused on the reactions of young black males after the Rodney King verdict.

By 1993, when I completed *Drive-by Shoot!*, these aesthetics became more pronounced. Moving text, layered and sampled sound, performance and poetry are all present.

Now, I'm working on a piece about a trip I took with my daughters to Africa. It's a lot different for me than the earlier shorts. It's more narrative. It's somewhat diaristic...It chronicles a journey that isn't quite completed. This is the most personal video I have attempted.

Though I'm becoming more interested in personal boundaries, I am always finding a way to integrate other stories into my own. Interactive space, such as installation, is one of the ways I've found to do this.

"Yearnings: The Home Project," an installation piece shown at the University of Wisconsin—Milwaukee Art History Gallery, began as a performance piece and wasn't motivated by visuals. It is based on writer bell hooks' piece, "Homesite: a site of resistance and personal experience."

Designed in 1992, the piece was intended to be a documentary record of a kitchen table discussion between black women. It eventually evolved into a multimedia conceptual art/performance work. The work embodies the collective and diverse expressions of a group of women faced with changes that involved domestic space. They were connected only by the need to voice intimate cultural perspectives about the notion of "home." When the discussions were recorded in Oakland, California, each of its participants was confronted with similar issues of transition and discontinuity in her personal life. I found my own circumstances reflected in their stories. Once I began asking people about the meaning of "home," I discovered it unearthed layers of deep tissue truths...revelations and ranges of emotion. What began as a discussion with four women has evolved to include many voices and many experiences.

"Yearnings" took three years to realize as an installation, but it continues to be a work-in-progress, a topic that must continue to evolve until it represents all communities.

Portia Cobb is a film/video-maker, artist and an assistant professor in the film department at the University of Wisconsin—Milwaukee. ♦

I N S I D E

Interviews

For filmmaker Christine Choy, head of NYU's graduate film program, diversity is an integral part of her life, her teaching and her work.

Whether it's putting together a budget, finding an obscure author or looking for trained seals, producer Sarah Green remains unflappable.

Bay Area Venues

Where to show and see new work.

Waiting and Working

Poet, mother, filmmaker Portia Cobb finds the interruptions of life often lead to the best of art.

Screenings

Me-K Ando's *Undertow* explores issues of identity and sexuality/Women in the Director's Chair uses media to bring about change/ *Foreign Talk* confronts racial issues.



Christine Choy

If I do something, it's because there is a much larger cause than my personal gain.

—CHRISTINE CHOY
FILMMAKER AND CHAIRWOMAN
OF NEW YORK UNIVERSITY'S
GRADUATE FILM PROGRAM

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